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AUDIBILITY AND DISTINCTNESS IN THE SPEECH OF HIGH SCHOOL STUDENTS

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THE need for searching inquiry into speech improvement in the high school with special attention to the qualities of audibility and distinctness has been impressed upon me for many years, and with a strong pull on my sense of obligation to make such contribution to the study as I may. While there is perhaps no neglect of this need on the part of teachers of speech or oral English, it is possible that some suggestions coming from careful observation and experiment over a considerable period of time may be of interest.

The following instances of widely separated but similar views as to the place of audibility among other desirable speech qualities may arouse the reader's curiosity and serve to give point to the later discussion.

The first question asked in an oral examination, some thirty years ago, for a certificate to teach voice in a New York training school for teachers was, "How would you train your pupils to make their voices carry?" Audibility was evidently of the first importance in the mind of the examiner.

A member of a senior class in speech in a private school for girls, some time before the experience cited above, said, "You are going to show us how to throw our voices." My response that I hoped first to help them throw their ideas and catch those of others surprised the young women very much, and temporarily weakened their confidence in my judgment of the scope of our work. Audibility was to them the chief business of speech study.

When visiting schools two years later with two superintendents for the purpose of observing and evaluating the speech and reading of the school children of a city, I discovered that the first looked-for and commended quality was loudness, in the opinion of one of the superintendents; it is heartening to remember that the other placed the emphasis upon the soundness of the thought as shown in the vocal expression.

In her *Introduction* to *High School Lessons* in the Teachers College Record, September, 1910, Romiett Stevens, accounting for the difficulty even expert reporters find in taking down such lessons, makes the following statement:

> "This difficulty is further augmented by the fact of the almost universal custom of High School pupils to speak indistinctly, to pronounce words carelessly, or to trail off their sentences into nothingness."

This last winter at a dinner conference of teachers of speech improvement and others interested in the subject, a leading teacher of English in high school said that the crying need in the speech of all high school students today is audibility in the oral recitation, and he begged the teachers of speech to get busy and free them from the difficulty.

It seems from this last instance that the problem is still a problem and receives the same questioning emphasis that it did thirty years ago. The astonishing growth of speech education during that time has made no appreciable change in the situation. We may find in our analysis that the problem cannot be solved by the usual speech training alone, that the responsibility must be shared, and shared intelligently and purposefully by all who use the oral recitation as an educational technique.

Ralph Waldo Emerson with the keen observation and understanding sympathy of the poet and philosopher—a combination of characteristics putting him well ahead of the other teachers of his time—gets at the social end of our question in his essay on *Self Reliance,* where he calls our attention to the fact that boys make themselves easily understood among their fellows, however ineffective or speechless in the presence of their elders.

> "Do not think the youth has no force because he cannot speak to you and me. Hark! in the next room, who spoke so clear and emphatic? Good Heaven! it is he! it is that very

lump of bashfulness and phlegm which for weeks has done nothing but eat when you were by, that now rolls out these words like bell-strokes. It seems h eknows how to speak to his contemporaries."

If our philosopher is to be trusted as a true observer, it would seem that perhaps the first cause of inaudible, "trailed off," and indistinct speech in the high school is the presence of the teacher. If that is the case, what can we do about it? Doing away with the teacher entirely does not appear wise at present, although some recent ideas of educational freedom might be understood to point in that direction! What then is the next best step? How can we remain without hampering the freedom of the students? A common answer is that the teacher should become one with the boys, so that they may be no longer embarrassed in his presence. That is not only an emotionally sympathetic but a dramatic process fraught with many difficulties and dangers. Taken too literally and unskilfully applied it leads to loss of dignity, confusion of responsibilities, and wasteful disorder.

The socializing method in which the teacher becomes as fully as possible one of the group is safe only when the teacher is able to distinguish clearly the difference between boyishness and boylikeness. To grow up we put away childish things, but to enter any kingdom of Heaven or of art—even the art of teaching—we become as little children,—childlike in eager interest, wonder, love of activity, desire for response from others, simplicity, fearlessness. The young recognize any false effort in this direction. They are acutely sensitive to any lack of sincerity on our part. The dramatic realization of the childlike attitude has to be genuine art, or it is bound to fail of its purpose.

There is the opposite course, that of return to formal discipline and the forcing of self control in connection with satisfactory speech qualities by some system of drill and of credits and discredits. This has been attempted in one private school recently by the dictum of the principal that each oral recitation so inaudible as to require repetition even in part shall be marked a complete failure. This, obviously, is contrary to all our ideas of freedom, spontaneity, and interest, and calls too much attention on the part of both teacher and pupil to a matter that is best taken care of indirectly. The marking of each lesson in such detail is time con-

suming. Moreover, it throws too much emphasis upon one element of good speech form, and disturbs concentration upon content. It can be safely used only when audibility is the sum and substance of a voice lesson. So rigid a requirement, considering it simply in its bearing on the vocal habits of children, is likely to make for loudness, high pitch, throat strain, or more serious speech derangement in the case of the nervous or sensitive child.

Accepting Emerson's observation of adolescent speech as correct and consenting to the first remedy suggested for improving the speech situation in the high school (that of the teacher's entering as sympathetically and sincerely as possible into the emotional life of the pupils), let us inquire further into the causes of natural and spontaneous audibility and distinctness. Then let us try for more definite and specific means of inducing consciously controlled and artistically forceful speech under the somewhat artificial conditions of the high school classroom.

First, consider the various conditions that make for distinct utterance, careful pronunciation, and clean-cut finishing of sentences at any time, anywhere. When do we ourselves tend to speak in this admirable manner? Is it not when we really wish to speak, when we know what we want to say, when we have some confidence in our ability to say it, and when we feel some responsibility towards our hearers, not only as to subject-matter, but also as to form of expression? These four factors, at least, are important: (1) the wish to communicate; (2) some degree of clear thinking; (3) a measure of self confidence; (4) an awareness of responsibility toward the hearer.

To illustrate the four favorable conditions in a specific case: an English teacher—even an oral English teacher—speaks more distinctly, with more careful pronunciation, with more clean-cut finishing of phrase and sentence when he knows his subject matter well, when he has definitely in mind what he wants to share with his class, when he is eager to share what he alone can give, when he is confident of his power to hold his class, when his love of his subject and of his pupils makes him so keenly "desire to communicate truth without loss" that he attends with care not only to the content but to the form of his presentation.

To illustrate again with reference to Emerson's observation: a boy whose classroom utterance is altogether unsatisfactory may

be a perfectly adequate speaker on the playground so far as distinctness and audibility are concerned. Suppose he is giving some ruling as to a play in football: he knows what the ruling is; he wants the other fellows to know it; he is confident that he can get it over to them; he is responsible and vigorously purposeful;—consequently he makes himself heard and understood.

Practically what do these illustrations point to in our classroom procedure? How can we bring the speech of the pupils in the classroom up to even ball-field standards or make it approximate that of their teacher in clearness and force? Can vocal practice alone accomplish the change? Apparently not by present methods and time allotment. We must seek some other and possibly more adequate solution by considering fundamental causes in our plan of improvement. We must organize our work—not losing sight of the major purpose of each course—with due attention to arousing in the pupil the desire to communicate knowledge, to the cultivation of more definite and clear thinking habits, to some regularity in purposeful carrying of responsibility as to form as well as content of all that is said, and—quite as important, if not more so, than all these duties—to the courteous habit of eager, sympathetic listening to others: for more often than not the eager listener is the sufficiently audible speaker.

In attempts to make use of the foregoing analysis of our problem, I have been forced to the conclusion that we can keep to our modern socialized and often informal class conduct without loss of good form in speech only by changing, at least for a part of the time, our methods of giving out lessons to be prepared for oral recitation. The method that still prevails in too many excellent schools is to give out hastily some portion of a text or subject to be studied by all alike, in mathematics the same problems to all, in history the same period or topic, in English and other languages the same chapter, scene, or poem. Unless the teacher has unusual skill in drawing out individual impressions, opinions, and points of view, the recitation hour following a lesson thus assigned is likely to offer little incentive for speech of any kind, except as the quick and clever may wish to show their superiority. Why repeat what everybody is supposed to know?

Then, too, this mode of assigning lessons often taxes all but the upper third of the class in their preparation, making the other

two thirds study wearedly or with the hope that their necessarily inadequate study may escape notice, that they may be fortunate enough not to be called on to recite. Not knowing what form the recitation will take, students seldom practise reciting during the preparation of the lesson; they feel no obligation toward the class, only a burdensome duty of getting ready for some indefinite test to satisfy the teacher and receive a passing mark. Most deadening of all the conditions of such study is the thought that what they learn will be as well or better known by others, and that they will have nothing original to give to their fellows or—greatest of all school joys—to the teacher himself.

By a different mode of assignment and consequently a different experience in preparation and recitation, some of these difficulties may be overcome. Individual requirements at regular and expected times for separate and original preparation and contribution bring about immediate and often amazing changes in the classroom speech of students. If, in an Algebra lesson for instance, each pupil is assigned one or more problems in the solution and explanation of which he alone is responsible for clear understanding on the part of the class, and if in the recitation period all his fellows are held responsible for acceptance or rejection of his work—subjecting all to proper tests at frequent intervals—then the individual pupil will have a strong social motive for thorough preparation and for clear and forceful presentation; and the class will develop the habit of close attention to the recitation of their fellows, not to criticise merely, but to learn something. The teacher must be the final referee at times, but by keeping in the background except when he himself is making some explanation or giving out assignments or settling some disagreement, he establishes as nearly as may be the conditions of the playground, at least for the desired ends of audibility and distinctness.

Similarly, in the history or language lesson individual assignment makes for interest, purposeful thoroughness, responsibility, and satisfying accomplishment. Of course, when new modes of expression or types of work are undertaken, it is often necessary for the teacher to set the pattern of the work. The use of imitation, if intelligent and fundamental imitation and not superficial copying, is one of the most direct ways of getting at good form in

vocal expression, as well as it is in writing and in establishing modes of thought.

In the conduct of the recitation following this method of individual assignment the teacher becomes, for most of the time, an interested listener in the group; the student reciting holds the floor or the desk or the platform, becoming for the period of the recitation the teacher, the lecturer, the demonstrator, the reader, or the leader in discussion. In the early stages of an experiment with new material it is most important that the teacher *do with his own mind what he wishes the student to do with his.* That is, if the mental work is of imaginative order, the teacher listens with active, creative imagining, thus reënforcing the imagination of the pupil. If the work is lyric, the teacher purposes and feels with the pupil; if dramatic, he acts mentally with him. Every suggestion or correction that he makes is made from and in the expressive mode of the given type of thought. He does not disturb the concentration of the pupil by cold rationalizing while his pupil is imagining and feeling, nor does he confuse the clearness of mathematical thinking by personal reference or facetiousness. Much of our otherwise good teaching is weakened by these contradictions, or by the teacher's taking centre stage continually, exploiting himself at the expense of the pupil.

If the size of the class makes individual assignment impossible, group assignments may be used. Even if the lessons are divided between two groups only, there is a natural incentive provided that warms the preparation with invigorating intent, and gives purpose to the pupil reciting to share with clearness and force his information and impressions, for he must hold the attention of the other group while representing his own satisfactorily. Friendly team spirit and rivalry is stimulating here as on the playground, leading sometimes to more *audibility* than the teacher will be able to control without considerable thought as to the fundamental nature of what is really going on when the spirit of sport enters into the intellectual field.

The importance of social purpose in the preparation of lessons can hardly be overemphasized, at least in its bearing upon audibility in the oral recitation. We have lost due attention to that fact in our absorption in stressing interest *per se.* In the oral recitation, whether of a formal or informal nature, social purpose

is one of the root causes of clearness and audibility. *It develops the will to be heard.* Held in mind in proper connection with the thought to be communicated during a recitation, the friendly purpose to be heard and understood tends to bring that legitimate satisfaction in being heard which is as strong a force in developing good speech habits as it is in the firm fixing of ideas in memory. Lessons recited after socially intensified preparation and with this peculiar satisfaction are not easily forgotten; and the voice used successfully as a means to the end of agreeable sharing of thought is ever after a more ready and responsive instrument.

Before passing on to more technical elements of speech education concerned with the building up of audibility, I must stress the need of distinguising between the formal and informal requirement of the pupil during the oral recitation. Often out of lax discussion the teacher will suddenly call for some formal rendering of a passage or presentation of a subject. The pupil then feels as awkward as if asked to swim on land. Here, as in introducing a new type of literary study and interpretation, it is the duty of the teacher to help the student by thinking with him and by a change of manner and vocal expression to the mode required of the student. Sometimes a rearrangement of the class from informal grouping may be necessary before the one called upon to change the whole current of thought and control it by his individual expression will be able to meet the requirement with success. The teacher identifying himself with the pupil by the use of sympathetic imagination is thus able to make the conditions right for the pupil reciting, and furthermore, he communicates to some degree to the rest of the group the mental and emotional attitude essential to good listening.

This unifying and harmonizing process carried on by the teacher who is an artist as well as a scientist, this teaching by dramatic realization and suggestion is worthy of more attention than it has yet received. When observed in the classroom of a teacher-artist, it reminds the observer of the explanation of Michelangelo who is reported to have said that he taught by creating We hear much nowadays about the creative activity of the child, not enough about the creative activity of the teacher. A full realization of the importance of the teacher's working creatively with the pupil would transform not only much of our present

method in the high school, but also the entire curriculum of the normal school and the teachers college, bringing into our preparation for teaching more of the so-called skills and perhaps less futile ratiocination.

To illustrate what is meant by the demand for a formal presentation in an informal atmosphere without the necessary help from the teacher, let me describe a typical case. A teacher was holding an informal discussion with a literature class to determine what passage in Scott's *Lady of the Lake* they would agree to be the most dramatic. There had been a lively and free give and take, one pupil preferring this, another that passage. At last an eager lad proclaimed that in his opinion the place where Fitz-James stands with his back against a rock and defies the enemy band with, "Come one, come all! this rock shall fly from its firm base as soon as I!" was undoubtedly the most exciting and therefore the most dramatic. Whereupon the teacher said, "Prove it to us by reading it dramatically."

Of course the boy blushed, stood half leaning on his desk in the informal attitude encouraged by the previous discussion, and read the passage in a lifeless singsong. The class snickered, and the boy sat down embarrassed and defeated. Such sudden and sharp transitions in thought and expression are difficult for the most highly trained thinkers and artists, and with beginners make for failure almost invariably. Continued day after day, they set up habits of shyness and self-consciousness most difficult to break.

We should make the conditions of the recitation right for the type of thought and expression we desire from the student, initiating and supporting him in the mode of thought and form of expression. We should prepare for successful performance, guarding against failure. Failures are bad experiences in speech development, unless the student needs to be shocked into the exertion of his will. We should do away with fault-finding by making positive, definite, constructive suggestions to the student before he speaks or reads, rather than indefinite, destructive criticism after he is through. If criticism must be given, let it lead to another effort at once, or as soon as convenient, reminding the student of what he is to try for, helping him to succeed and so build into the desired habit. All of which for the teacher is a very different part from that of the autocratic quizzer, critic, and final marker.

Those who see in the theory and method so far suggested only an impractical and complex approach to what appears to them a simple matter of breath control, tone projection, and enunciation, may get a view from another angle by realizing the significance of the following occurrence. The occasion was a state convention of teachers of expresssion. The subject under discussion was tone-placement. The gentleman who opened the discussion, well known as a platform reader and radio entertainer, argued with oratorical fervor for placing the voice against the back wall of the throat; the second speaker, equally well known as a speech artist, argued with lyric abandon for the forward placement of the tone on the upper gum ridge. Although the two speakers were supposedly masters of speech technique, each was so passionately intent on proclaiming his pet theory that he did not notice that the auditorium was acoustically difficult and required attention to pitch and volume of voice, nor did either observe that the audience was having trouble in hearing distinctly. Consequently, both were much chagrined when, in the course of critical discussion following, the idea was quite audibly and sharply put forth that the voice to be heard well must be placed in the ear of the hearer, and that intelligent attention to that fact is of primary importance when the speaker's purpose is to communicate thought.

This incident is related to show that training in the so-called mechanics of speech, however thorough, cannot take the place of attention to the hearer with purpose to be heard, or of common-sense awareness of the situation. The teacher of speech would be the last to belittle technical training, but he knows too well how all his skill may be hampered by wrong physical as well as mental conditions. So simple a matter as cross currents of ventilating air may baffle the most skilled singer or speaker. A strong current passing between the speaker and his hearers, as is frequently the case in auditoriums and classrooms, disturbs audibility and is often the cause of throat strain and even of loss of voice. When obliged to speak under this trying hindrance, it is well to speak over or through the currents of air by prolonging the vowels, pausing as frequently as possible, and avoiding all forcing of the voice; do not try to combat wind with wind.

Another important physical matter is the arrangement of the group with relation to the speaker. Often the moving of a few

chairs out of straight lines into curves will induce a social feeling and relieve stiffness and awkwardness in a class, thus making the condition better for free response and ease in informal discussion. In formal programs, let the form suit the occasion, both the form of the seating arrangement, and the form of address. Pupils should be accustomed from their first school appearance to consider what is suitable behavior in different situations, including auditorium programs and exercises. Intelligent awareness of what is suitable makes for audibility as well as for other good qualities of expression, and leads the student also to exert himself to the end of making himself and his thought worthy of being heard.

Other and perhaps more welcome helps to those seeking practical direction for improving speech in high schools are briefly as follows:

(1) Teach your pupils for all formal speech to stand easily erect, with the feet slightly apart, one foot a little in advance of the other, with the weight more on one than the other, ready for transition in attention. Contrary to the usual directions, the weight should be on the whole foot, and brought to the ball only when the expression of eagerness or enthusiasm calls for it. This makes for ease and repose of manner. The arms and hands should be quietly relaxed, except when used for some needed expression. The head should be held high to induce confidence and to make tone projection easy.

(2) Remind student speakers to relax the breathing muscles first and then take a little, easy, deep breath before beginning to speak; if embarrassed or strained, to relax again, taking then enough breath, but never too much for easy control.

(3) Lead them to begin to speak in the middle pitch of the voice and to come back to it often. If the nature of the speech allows, let them think of talking with the group rather than at them or for them. Keep to natural and conversational pitch and melody when subject and situation make it possible, thus avoiding the 'high public school voice' and strident unnatural or monotonous tones.

(4) Accustom them to feel out the pitch and resonance of the room, accommodating their voices by quiet experiment in the first sentences, with attention to the hearers with simple purpose to communicate clearly. This attention has to be indirect in lyric

and dramatic expression, but can be quite direct in most other forms.

(5) Let students catch from you the love of words, their form as well as meaning, in and out of context. Admiration of words is an incentive to admirable speech. Love of form in connection with meaning is essential. Here intelligent imitation is the beginning of art; the teacher must show the student by example and contagion, if necessary.

(6) Do not let the pedagogical purveyor of prejudiced statements of results from meager and unfairly conditioned experiments in reading make you afraid to use oral reading as an educational exercise. Use it frequently to re-create literature. When intelligently used it is one of the most valuable exercises in developing creative thinking and in cultivating speech fit for high social purposes. The reading as well as the recitation of vigorous prose or verse with the effort to communicate the vigor with the thought is a very old and tried exercise in developing vigor of voice.

(7) Observe with your pupils that effective speakers, when using force, stress their more emphatic syllables by an obviously buoyant breath stroke, having the appearance of elastic expansion of the thorax rather than a tight contraction. This can be tested by practising verbs such as *jump, run, leap, spring,* and lines expressing vigor, such as "Boot, saddle, to horse, and away!" Vitality of voice that stimulates both speaker and hearer results from this elastic and firm control of the opposing respiratory muscles.

(8) Make clear that the lips are speech projectors as well as agents of articulation. An inert or drawn down lip is a sad interferer with 'crisp and telling consonants' and full and clearly enunciated vowels. It is more important to open the lips and project them slightly, except when they must be partially or wholly closed to articulate the labials, then it is to open the mouth widely in the way advocated by many writers on the subject. Too wide opening of the mouth tends to shut the throat and cramp the voice.

(9) Lead pupils to see that developing and controlling self-consciousness is a necessary step in education, that we must become intelligently aware of ourselves in all necessary social relations. It helps the timid to know that all great singers and actors suffer

from fear of failure at times. Freedom from discomfort and embarrassment is not our major aim, but the ability to meet situations satisfactorily, with pain if need be, with pains any way.

(10) Learn the speech technique in your school and coöperate with the speech teacher in applying it in the oral recitation. You will get double returns for the effort. The speech teacher has to be somewhat familiar with the subject matter of the entire curriculum, especially when in charge of auditorium programs. Without support much of his work is undone by contradictory speech habits set up in the oral recitation in other courses. In his peculiarly difficult and important work he should have sympathy, understanding, and regularity of suport from all his colleagues.

In concluding, it is perhaps not out of place to call attention to the disturbing fact that the problem of inaudibility, indistinctness, and otherwise ineffective speaking is not a problem in the high school only. It begins to be troublesome generally as early as in the third grade in the primary school and is frequently a nuisance in graduate courses in universities. It seems to begin with the fear of being found ignorant or of telling that which everybody also knows equally well or better; it grows with the disturbance of all natural stimulus of desire to be heard, and with the interference on our part with natural social adjustments in the school and elsewhere by forced and artificial demands. The problem calls for serious study and experiment, for its causes and effects are far-reaching in wastefulness of time, and destructive of some of the most colorful fibres of our educational fabric, making a drabness where there should be at times all the colors of the rainbow.

JONATHAN SWIFT AND THE CONVERSATION OF THE COFFEE-HOUSE

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"This coffee-house is every night crowded with men of parts. Almost everyone you meet is a polite scholar and a wit. Jokes and *bon mots* are echoed from box to box; every branch of literature is critically examined, and the merit of every production of the press, or performance at the theatres, weighed and determined."—*The Connoisseur.*

IN January, 1699, Sir William Temple died amid his Dutch gardens at Moor Park leaving his secretary, Jonathan Swift, a hundred pounds in cash, the future profits from publishing his *Memoirs,* and the necessity of finding a new position. A few weeks later, after collecting and arranging Sir William's papers, Swift set out for London. His plan was to go straight to the coffee-houses. There he could hear the latest political news, the best criticism of recent literature, and the spiciest gossip about the theatre and the court; and perhaps he could make the acquaintance of a wit or a noble with influence enough to get him a living in the Church.

This would not be his first sally into those gatherings. Six years before, he had presented himself to his cousin, John Dryden, at Will's Coffee-House on Russell street and had asked him to criticize his youthful "Ode to the Athenian Society." Every detail of the scene was engraved upon his memory: the crowd of students and writers smoking their pipes and drinking coffee around the bare-topped tables; the babble of subdued talk while the stout, gray haired, ruddy-faced poet, his back to the open fire, leaned forward in his arm chair to focus sleepy eyes on the poem; and finally the verdict: "Cousin, you will never be a poet." That verdict had sent him away bitterly angry, but had given him a fixed determination to shine somehow, some day, among the wits.

When Swift reached the city this time, he found Dryden's chair empty. A year later his famous cousin was dead. John Dryden, like Sir William Temple, passed in the dawn of the new age, but he had started at Will's a great tradition. He had made politicians bow before men of letters and men of letters tremble

before his frown. The first and perhaps the only true king of the wits, he had made wit king.

Although called to Ireland again and again during the years that followed his cousin's death, Swift spent as much of his time as he could in London and watched the coffee-houses multiply a hundred fold. All of them were much like Will's, with sanded floors, curious prints and relics on the walls, bare tables, and open fires. Copies of gazettes and journals, usually soiled from much handling, were always provided. Admission cost only a penny, and a cup of tea or coffee twopence. And always the chief diversion was conversation. Men studied one another's opinions, prejudices, and manners. Wit cut wit, and the devil took the dullest.

There was no Dryden to give an aspiring talker a degree in the Academy of Wit by offering him a pinch of snuff, but many of the poet's satellites, among them, Wycherley, Congreve, Prior, Colley Cibber, still could be found at Will's keeping up the old tradition by reading aloud bits of poetry, dramatic dialogue, or prose, and passing critical opinions on current pamphlets, plays, and books. Swift felt at home there, just as he did later at Button's, across the street, where, after the death of Addison, he assumed the leadership of a brilliant group that included Steele, Gay, Arbuthnot, and Pope.

He came to feel at home, too, at the St. Jame's, the resort of Whig politicians, although he had to use heroic methods to break into the circle. Day after day, when he first came to London, he used to enter this coffee-house, put his hat on a table, and walk back and forth for half an hour or an hour, afraid to speak to anyone or to seem to notice what was going on; then he would take up his hat, pay his bill at the bar, and walk out again without opening his lips. He discovered later that the surprised habitúes called him the mad person. Finally one evening he approached a stranger from the country, and abruptly, without any greeting, asked, "Pray, sir, do you remember any good weather in the world?"

The country gentleman, started at first, recovered sufficiently to answer, "Yes, sir, I thank God I remember a great deal of good weather in my time."

"That," said Swift, "is more than I can say. I never remember any weather that was not too hot, or too cold, too wet, or too

dry; but, however God Almighty contrives it, at the end of the year 'tis all very well.'' Having delivered himself of this bit of satire on the ordinary mode of beginning a conversation, he took up his hat and without uttering a syllable more or taking the least notice of anyone, walked out of the coffee-house. From that time on his place among the wits at St. James's was secure.

If he had been dissatisfied with these coffee-houses, Swift could have frequented any of a hundred or more others. But like most men he preferred to be with companions whose interests were similar to his. If he went to Garraway's, he would meet merchants. At Child's he would find clergymen; at Slaughter's, artists; at the Rainbow, gallants; at the Chapter, booksellers; at Nando's and Dick's, lawyers from the Temple. Each group had its favorite topics and its peculiar jargon. If, for instance, Swift heard his latest pamphlet praised at the Chapter Coffee-House as a good book, he would find out later that the speaker had meant it was having an extensive sale; if he heard the same booksellers laud its good English, he could be sure they referred to the style of type in which it was printed. And so he preferred to converse with his literary friends at Will's or Button's and with his political intimates at the St. James's or Ozinda's in St. James's street or the Smyrna in Pall Mall.

In these favorite resorts he met nearly all of the most brilliant talkers of the day, particularly Addison, Steele, Pope, Gay, and Arbuthnot. Addison was always something of a puzzle. When Swift could lure him into a corner alone, he found him the most charming companion imaginable. Yet with strangers present, Addison would assume an air of dignified aloofness and sit for hours in a stiff sort of silence. His demeanor was entirely different again at Button's, where he gathered around him a swarm of lesser wits to sing his praises. There his shyness gave way to the desire to dictate and preside. He insisted that he be treated as a great poet; was pleasant to Steele, who called him greater than Dryden; disliked Congreve, who insisted on Dryden's superiority; distrusted Pope, in whom he saw a rival; and would have nothing to do with Swift because of his politics. But if he insisted on flattery, he often repaid his followers' compliments handsomely. Under their influence he expanded and blossomed. His talk, spangled with quotations from the Latin poets, was enlivened with gently sarcastic

hits at women or rival men of letters and with astute comments on life, literature, and manners. Youthful poets brought him their verses for criticism and went away happy with his praise; budding wits, struggling in the clutches of more clever opponents, sighed gratefully as he came to their aid; even Steele did not resent being made the butt of his jests. But Pope and Swift, who demanded to be treated as equals, chafed under his domination. He might, in the words of Pope,

> "Like Cato give his little Senate laws,
> And sit attentive to his own applause;
> While Wits and Templars ev'ry sentence raise,
> And wonder with a foolish face of praise."

but he was not a true king as Dryden had been, for he allowed only minor wits in his kingdom.

Swift was drawn to Pope partly, perhaps, because Pope was a rebel at Button's. The touchy, moody, irascible, deformed little poet had, like Addison, a strong sense of his own importance, and when bored was apt to fall asleep, even when driving with the Prince of Wales. But to congenial companions he displayed a wide knowledge of intriguing literary byways, an unrivalled gift for telling entertaining anecdotes, and a frequently disconcerting ability to strike out a sparkling phrase. Unfortunately, the coffee-house brought out this last quality in its most dubious form. Like Lady Sneerwell of Sheridan's play, he could not be witty without ill-nature; he would mar a character to make a *mot*. "Scarce was there a gentleman of any pretention to wit," Colley Cibber once reminded him, "whom your unguarded temper had not fallen upon in some biting epigram." This after Pope had written that Cibber's "giddy dulness, ...

> Safe in its heaviness, shall never stray,
> But lick up every blockhead in the way."

The minor wits, lashed to fury by his coffee-house remarks and his jibes in the "Dunciad," turned on him to a man.

> "Lo! Ambrose Philips is preferred for wit!"

he had written in sneering astonishment. Ambrose Philips hung up a birch rod at Button's and sent word that he would use it if Pope ever showed his face there again. About that time Pope stopped frequenting the coffee-houses.

Less brilliant, perhaps, but usually more pleasant, were Steele, Gay, and Arbuthnot. Despite his fawning admiration for Addison, which led him into excesses of flattery, Steele was generally liked. He was always good-natured, and seemed to desire nothing but to please and to be pleased. Imaginative, susceptible, frank to the extreme, with a hunger for friendship, he appealed even to Pope. Gay filled the role of a good-natured, devil-may-care younger brother who could be tossed in a blanket at any time without fear of his taking offense. He was fat, lazy, improvident, and wanting in manliness,

> "Of manners gentle, of affections mild;
> In wit a man, simplicity a child,"

a natural man, without design, who spoke what he thought and just as he thought it but so amiably that he never hurt anyone's feelings. In conversation he had an unlimited flow of playful banter. Swift could not help enjoying the society of this easy-going, affectionate play-fellow of the wits who wrote for his own epitaph;

> "Life is a jest, and all things show it;
> I though so once and now I know it."

Nor could Swift help liking the learned, genial Dr. Arbuthnot. "The doctor," Swift once said, "has more wit than we all have, and his humanity is equal to his wit."

More and more fully, as he advanced in the Church, gained influence in politics, and won fame as a writer, Swift entered into the life of the coffee-houses. The wits marvelled at the abrupt and astonishing remarks he uttered as he strode up and down. They thought his epigrams sparks of sheer genius; only his most intimate friends knew that he lay in bed morning after morning until eleven o'clock thinking of wit for the day. He agreed with Pope to write down fragments of thought as they came to him; these he repeated in the coffee-house, preserving the ones that won most applause for publication. His leadership among the wits cost time and effort, but he did not complain. There were ample compensations. Indeed he once, in a moment of extreme frankness, said that he

> "Kept company with men of wit,
> Who often father'd what he writ."

One of his peculiarities, which set him off from Addison, Pope, Steele, and Prior, (the last of whom, incidentally, he considered

one of the best talkers of the day except that he never gave others "elbow-room") was that he tolerated and even encouraged the lesser wits. He could listen to the mediocre poems of the long forgotten Col. Froud and enjoy the conversation and no less mediocre poems of "little Harrison." "I hate to have any new wits rise," he explained, "but when they do rise I would encourage them."

His interest in mediocrities was not without a touch of malice, however. These hangers-on of the coffee-houses—writers, students, men-about-town, politicians, nobles—who delighted in the talk of the great, should have been alarmed rather than flattered at Swift's interest in them. For Swift was planning an essay on conversation which would include descriptions of all the coffee-house bores. At every gathering he made mental notes of the subjects discussed, the types of stories told, and the mannerisms of individual talkers. These notes he never fully amplified, but he did find time in the midst of more important affairs to write "Hints Toward an Essay on Conversation."

II

Swift was certainly as well qualified as any man in his era to write about the conversation of the coffee-houses. Unlike many of the later coffee-house habitués such as Dr. Johnson, he had not spent a large part of his time in select clubs. Although he was a member of such famous groups as the Scriblerus Club, the Brothers Club, the Saturday Club, and the October Club, his primary interest before 1710, the supposed date of the composition of "Hints toward an Essay on Conversation," had been in the more varied assemblies to which anyone willing to spend a penny was admitted without question. Therefore he had heard, as has been indicated, not only most of the best talkers of his day, but also many of the worst. He had also in his memory, if not actually before his eyes when he wrote, an incoherent, fragmentary piece by Sir William Temple, called "Heads Designed for an Essay on Conversation." Sir William had no thoroughly digested theory, but he did record a number of keen observations which Swift found valuable.

Swift's essay is aimed at the younger wits. He outlines and explains conversational faults that can be corrected; "from thence every man" can "form maxims to himself whereby it may be regu-

lated, because it requires few talents to which most men are not born, or at least may not acquire, without any great genius or study."

For instance, most people talk too much; some insist on talking of themselves, "will run over the history of their lives, will relate the annals of their diseases, ... will enumerate the hardships and injustice they have suffered in court, in parliament, or in law," or "make a vanity of telling their faults." To remedy these deficiencies, the individual has only to make "this easy and obvious reflection, that his affairs can have no more weight with other men, than theirs have with him; and how little that is, he is sensible enough."

It was one of Addison's sayings, borne out, certainly, by his own practice, that the only real conversation is between two persons. That, Swift points out, is true only if no third person is present. "Where company has met, I often have observed two persons discover, by some accident, that they were bred together at the same school or university; after which the rest are condemned to silence, and to listen while these two are refreshing each other's memory, with the arch tricks and passages of themselves and their comrades."

In other words, Swift implies throughout his discussion the general law that conversation is good only when it interests all members of the group. That law holds for any sort of conversation. Swift's statement of the purposes of talk, however, is derived specifically from his experience in the coffee-house. Of all the possible aims—to gain a particular privilege, to win an argument, to instruct, to entertain, to glorify God. . . .he chooses a combination of two: "to entertain and improve those we are among." The best talk, therefore, strikes a balance between knowledge and entertainment. Knowledge without wit is heavy and dull; wit without knowledge is useless froth.

Sir William Temple had noted this fact: "Many are very learned and able, without being agreeable." These Swift, like Addison called pedants. "Pedantry is the too frequent or unseasonable obtruding our own knowledge in common discourse, and placing too great a value upon it; by which definition, men of the court, or the army, may be as guilty of pedantry as a philosopher or a divine; and it is the same vice in women, when they are copious

upon the subject of their petticoats, or their fans, or their china." Doubtless he was thinking of booksellers' conversations at the Chapter Coffee-House, or of discussions at Child's which had proved so pedantic that he had become

> "A clergyman of special note
> For shunning those of his own coat."

The greatest fault of the typical coffee-house talker was not, however, too much knowledge, but too great a desire to entertain. Aspiring wits would go to almost any trouble to achieve this end. Many kept common-place books in which they recorded epigrams, jokes, anecdotes, classical quotations, and puns; they would memorize two or three brilliant remarks before going to the coffee-house and make it a point to

> ". . . . allure the conversation
> By many windings to their clever clinch."

Others, less successful in talk itself, practiced a variety of mechanical tricks. "I know one," says a minor essayist of the period, "who is thought a very facetious fellow by the club of which he is a member, because every night, as soon as the clock strikes twelve, he begins to crow like a cock; another is accounted a man of immense humour for entertaining his friends with a burlesque hornpipe; and a third has a reputation of being excellent company by singing a song, and at the same time playing a tune upon the table with his knuckles and elbows. Mimicry is, in these societies, an indispensable requisite in a good companion. Imitations of actors and other well-known characters are very much admired. . . . But the mimic is by no means limited to an imitation of the human species: for an exact representation of the brute creation will procure him infinite applause."

Swift regards such mimics and buffoons simply as professional entertainers on a level with performers in farces or puppet shows. He assumes they are paid for their day's work. "I only quarrel," he says, "when, in select and private meetings, where men of wit and learning are invited to pass an evening, this jester should be admitted to run over his circle of tricks, and make the whole company unfit for other conversation." The worse offenders, in his eyes, are those whose every sentence is a *bon mot*. Sir William Temple had warned him against them. "The first ingredient in

conversation," he had said, "is truth, the next good sense, the third good humour, and the fourth wit. This last was formerly left to fools and buffoons kept in all great families." But now, Swift found, it was being practiced by talkers in the coffee-houses. "If," he says, "they have opened their mouth without endeavoring to say a witty thing, they think it is so many words lost: it is a torment to the hearers, as much as to themselves, to see them upon the rack for invention, and in perpetual constraint, with so little success. They must do something extraordinary in order to acquit themselves, and answer their character, else the standers-by may be disappointed, and be apt to think them only like the rest of mortals. ("To make others' wit appear more than one's own, a good rule in conversation," had said Sir William Temple; "a necessary one, to let others take notice of your wit, and never do it yourself.") I have known two men of wit industriously brought together in order to entertain the company, where they have made a very ridiculous figure, and provided all the merriment at their own expense."

Sir William had been very explicit on this subject of wit: "Good breeding is as necessary a quality in conversation to accomplish all the rest, as grace in motion or dancing. It is harder, in that, to dance a courart well than a jig: so is conversation, even, easy, and agreeable, more than points of wit; which, unless very naturally they fall in of themselves, and not too often, are disliked in good company; because they pretend to more than the rest, and turn conversation from good sense to wit, from pleasant to ridicule, which are meaner parts." This passage contains the germ of Swift's discussion of raillery.

Raillery is really the finest part of conversation, he says, but it has been turned into "what is generally called repartee or being smart." Originally it was a method of paying a graceful compliment. But "it now passes for raillery to run a man down in discourse, to put him out of countenance, and make him ridiculous; sometimes to expose the defects of his person or understanding.... It is admirable to observe one who is dexterous at this art, singling out a weak adversary, getting the laugh on his side, and then carrying all before him." O Pope, there is thy sting, described by a master! And here is some good advice: "One of the best rules of

conversation is, never to say a thing which any of the company can reasonably wish we had rather left unsaid."

But others are to suffer, too. "I know a man of wit," says Swift, "who is never easy but where he can be allowed to dictate and preside: he neither expects to be informed or entertained, but to display his own talents. His business is to be good company, and not good conversation; and therefore he chooses to frequent those who are content to listen, and profess themselves his admirers." Did Addison sit for this portrait? Most of Swift's editors say yes. A comparison of the dates of the publication of this essay and the beginning of Addison's reign at Button's raises an uncomfortable doubt. But Swift had seen several others who employed the same methods. He could never forget Dryden's at Will's, and later he had seen Prior holding court from the same chair. The probability that he is referring to one of the latter is increased by the next sentence: "And indeed the worst conversation I ever remember to have heard in my life was that at Will's coffee-house, where the wits (as they were called) used formerly to assemble."

Swift, then, frowns on the symposiarch or leader of conversation, but only, it should be noted, when that leader abuses his power by monopolizing the talk. The symposiarch's legitimate function is explained in a later sentence: "It is not a fault in company to talk much; but to continue it long is certainly one; for, if the majority of those who are got together be naturally silent or cautious, the conversation will flag, unless it be often renewed by one among them, who can start new subjects, provided he does not dwell on them, that leave room for answers and replies."

Swift's central thesis, that good conversation interests every member of the group, and that consequently the duty of every individual talker is to speak only so long as he can hold complete attention, shines through again in his discussion of "two faults in conversation, which appear very different, yet arise from the same root. . . .an impatience to interrupt others; and the uneasiness of being interrupted ourselves." He argues that "when a man speaks in company, it is to be supposed he does it for his hearers' sake, and not his own; so that common discretion will teach us not to force their attention, if they are not willing to lend it; or, on the other side, to interrupt him who is in possession,

because that is in the grossest manner to give the preference to our own good sense." The same thesis lies back of his comment on story-telling: "It is subject to two unavoidable defects, frequent repetition and being soon exhausted; so that, whoever values this gift in himself, has need of a good memory, and ought frequently to shift his company, that he may not discover the weakness of his fund."

Swift concludes the essay by cataloguing a number of other faults: speaking dogmatically, rude familiarity in general company, the exclusion of women from conversation groups (This was true, of course, only in the coffee-houses and taverns. Mixed conversation parties elsewhere were common.), and the habit of relating facts of no consequence. "I say nothing here," he writes, "of the itch to dispute and contradiction, telling of lies, or. . . .wandering of thoughts," or. . . ."lewd or profane talk." He is silent, too, in his characteristic way, on the excellencies of the conversation he has heard. We should have liked him to describe the charm of his friend Arbuthnot, whom Thackeray called "one of the wisest, wittiest, most accomplished, gentlest of mankind," of Gay, of Steele, of Congreve, and of Addison, whom Lady Mary Wortley Montagu thought "the best company in the world." He could have used, too, some of the positive advice given by Sir William Temple, perhaps his list of the best rules to form a youth: "To talk little, to hear much, to reflect alone upon what has passed in company, to distrust one's own opinions, and value others that deserve it," or his nobler admonition to mature men: "To submit blindly to none, to preserve the liberty of one's own reason, to dispute for instruction, not victory, and yield to reason as soon as it appears to us, from whence soever it comes."

But if some things are missing, the most important ones are there. Swift, speaking from his experience in the coffee-house, has defined conversation as a pleasure, its purpose instruction and entertainment, its basic law that every member of the group must be kept interested. If in the process he has annihilated most of the so-called wits of his time, he has his reward in the praise of his friend, Lord Chesterfield: "He vigorously defended the rights of good sense." From few other theorists on the art of conversation can we learn more of practical value to society today.

LINCOLN—THE SPEAKER

(PART I

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"IN every revolution, there is a moment when the man who can phrase it, can lead it."[1] In these words, Mr. Stephenson summarizes the source of strength of Abraham Lincoln.

Scores of books are available on the life of this great man. Authors have placed in print their reflections on "Lincoln—The Military Leader," Lincoln—The Politician," "Lincoln—The Statesman," "Lincoln—The Lawyer." It seems strange, however, that Lincoln's greatest avenue of power,—his speech,—has not received separate consideration. That this was his greatest single qualification for leadership, Mr. Lincoln himself, as well as his biographers, have agreed. Writing to Herndon, June 22, 1848, Lincoln accounts for the lack of leaders from Springfield in state affairs in this way: "With quite one-third more people than we had then, (1840), we have only half the sort of offices which are sought by men of the speaking sort of talent. This, I think, is *the chief cause*. Now as to the young men. You must not wait to be brought forward by the older men. You young men get together, and form a Rough and Ready club and have regular meetings and speeches. Take in everybody that you can get."[2] In his "Law Notes," a lecture which he never delivered, he instructs the young lawyer in this vein: "Extemporaneous speaking should be practised and cultivated. It is the lawyer's avenue to the public."[3] From these two statements, it is evident that Lincoln realized the secret of his power. William E. Barton, one of Lincoln's most authentic biographers, declares that "Had Abraham Lincoln been everything else that he was, and lacked his oratorical powers, he

[1] Stephenson, Nathaniel Wright: "Abraham Lincoln"; in *Cambridge History of American Literature;* Part II, ch. XXII, pp. 367-84. G. P. Putnam's Sons, Cambridge, England, 1921.

[2] Nicolay, John G. and Hay, John: *Addresses and Letters of Abraham Lincoln;* Vol. I:131-33. The Century Co., New York, 1920.

[3] Nicolay, John G. and Hay, John: *Addresses and Letters of Abraham Lincoln;* Vol. I:162-64.

would never have been president of the United States."[4] Ida Tarbell relates that "Lincoln was a listless, uninteresting figure until he spoke."[5] When men came from Chicago to notify him of his nomination for the presidency, they were at first disappointed in their candidate. But, remarks Miss Tarbell, "the men who watched him thrilled with surprise at the change which passed over him. His drooping form became erect and firm. The eyes beamed with fire and intelligence. Strong, dignified, self-possessed, he seemed transformed by the simple act of self-expression."[5] Concluding his reminiscences on Lincoln's mastery of words, Justice David J. Brewer, an associate of Mr. Lincoln, commented thus: "Oratory is the masterful art....The orator dominates those who hear him, convinces their reason, controls their judgment, compels their action. Mr. Lincoln never used words to conceal his thoughts, but every sentence was intended to convey in crystal-like form the result of his mature reflection."[6]

Conceded, then, that Lincoln was, first of all, a great speaker, there comes question after question to the student of expression. What means did he use to develop this skill in speaking? How did he prepare his great speeches? What was the manner of Lincoln in speaking,—his gestures, his action, his voice? What made him a successful speaker in the eyes of the audiences of those days? To these questions, I can give but partial answers. My anwers are based, first of all, on my study of the speeches and letters of Mr. Lincoln and, secondly, on the statements of those who were his contemporaries, who heard him speak a great many times,—the testimony of those men who were his close friends. I have excluded, therefore, most of the source material of a secondary nature.

Training for Public Speaking

No books on the "Principles of Public Speaking" were to be found in the scanty Lincoln library. No teacher of Elocution ever wandered into the neighborhood to give Abe lessons in the art of expressing. How, then, did he develop this interest and skill in

[4] Barton, William E.: *Abraham Lincoln;* Vol. II:379. Bobbs-Merrill Publishing Co., Indianapolis, 1925. 2 vol.

[5] Tarbell, Ida M.: *The Life of Abraham Lincoln;* Vol. I:360. Doubleday and McClure Co., New York, 1900. 2 vol.

[6] Richards, John T.: *Abraham Lincoln, The Lawyer-Statesman,* p. 181. Houghton Mifflin Co., 1916.

public speech? His desire for adequate expression very early in life was almost a passion with him. Lamon reports that Lincoln was once asked by a reporter of the New York *Independent* how he got his unusual power of putting things. He replied: "I remember as a mere child how irritated I used to get when anybody talked to me in a way I could not understand. I can remember going to my little bedroom and spending no small part of the night walking up and down, and trying to make out the meaning of their sayings. When I thought I had it, I repeated it over and over until I thought anyone could comprehend it. This was a kind of passion with me, and it has stuck by me, for I am never easy now, when I am handling a thought till I have bounded it north, and bounded it south, and bounded it east, and bounded it west."[7] Here evidently was one of Lincoln's first lessons in speaking. That this "kind of passion" stuck by him all through life is attested to by other statements of Lincoln. To Herndon, Lincoln remarked one day in reading a political speech: "Herndon, if I can't reduce my ideas to simpler language than this, I'll never make another speech."[8]

Lincoln's second exercise as a student of Speech came in oral reading. Mrs. Sarah Lincoln in a conversation which Lamon reports, said: "When he came across a passage that struck him, he would write it down on boards if he had no paper and keep it there until he did get paper. Then he would rewrite it, look at it, repeat it. He had a copybook, a kind of scrap book in which he put down all things, and thus preserved them."[9] This habit of reading aloud remained with him through life. Lamon says: "He would read aloud—couldn't read otherwise."[10] Herndon remembered only too well this habit: "When he reached the office about nine o'clock in the morning, the first thing he did was to pick up a newspaper, spread himself out on an old sofa, one leg on a chair, and read aloud, much to my discomfort. Singularly enough, Lin-

[7] Finley, John H.: "The Education of Abraham Lincoln" in *Lincoln Centennial Association Papers*, 1925. p. 83.

[8] Herndon, William H. and Weik, Jesse W.: *Abraham Lincoln;* Vol. 1:46. D. Appleton and Co., 1892. 2 vol.

[9] Lamon, Ward: *Life of Abraham Lincoln;* pp. 36-37. James R. Osgood Co., Boston, 1872.

[10] Herndon, William H. and Weik, Jesse W.: ibid; Vol. II:1.

coln never read any other way but aloud. This habit used to annoy me almost beyond endurance. I once asked him why he did so. This was his explanation: 'When I read aloud two senses catch the idea: first, I see what I read; second, I hear it, and therefore I can remember it better.''[10]

Fortunately, the very nature of Lincoln's environment was such that he was drawn early in the direction of public speech. It was a day of the spoken word. Dennis Hanks, who accompanied Lincoln on most of his early jaunts, gives an interesting sidelight on the tenor of life in the twenties: "We heard all that was said, and talked over and over the questions heard; wore them slick, greasy, threadbare. Went to political and other speeches and gatherings as you do now. We would hear all sides and opinions, talk them over, discuss them, agreeing or disagreeing....He preached, made speeches, read for us, explained to us. Lincoln would frequently make political and other speeches to the boys; he was calm, logical and clear always. He attended trials, went to court always, read Revised Statute of Indiana, dated 1824, heard law speeches and listened to law trials.''[11] The county trials were held in Boonville and Lincoln often was an interested spectator there. It was there that he heard John Breckinridge. Abe sat entranced. It was the best speech he had heard up to that time. Lincoln afterward remarked about this incident: "If I could as I then thought, make as good a speech as that, my soul would be satisfied.''[12] Going to court was the usual diversion of the day. Arnold says in this connection: "The court house has always been a very attractive place to the people of the frontier. It supplied the place of theaters, lectures and concert rooms.... The leading lawyers and judges were the star actors and had each his partizans. Hence crowds attended the court to see the judges, to hear the lawyers contend with argument, and law, and wit for success, victory and fame.''[13]

It was natural, then, that Lincoln should have been drawn early toward the field of public speech. From the reports, we

[10] Herndon, William H. and Weik, Jesse W.: ibid; Vol. II:1.

[11] Lamon, Ward: ibid., pp. 66-67.

[12] Lamon, Ward: ibid., p. 68.

[13] Arnold, Isaac N.: *Life of Abraham Lincoln;* pp. 56-57. Jansen, McClurg and Co., Chicago, 1884.

would judge that he always found a ready audience for his early forensic efforts. A number of his biographers give interesting accounts of these early activities: "On Monday mornings," relates Mr. Lamon, "he would mount a stump and deliver with a wonderful approach to exactness the sermon he had heard the day before... When it was announced that Abe had taken the 'stump' in the harvest field, there was an end of work. The hands flocked around him and listened to his curious speeches with infinite delight."[14] Finally, Arnold adds, his father had to forbid his speaking during working hours, for, he grumbled, "when Abe begins to speak, all the hands flock to hear him."[15] Nicolay in an article in the Century Magazine tells us that "many a day Lincoln mounted a lonely stump and made a mock harangue to nodding corn rows and the stolid pumpkins that lay between them."[16]

Another platform for practice was the country store. Arnold, reporting his conversation with Dennis Hanks says: "He (Lincoln) kept his audiences at the country store until midnight, listening to his shrewd wisdom, native wit, and vivid recitals. Poor Dennis Hanks, weary and sleepy, was often obliged to trudge home without him, after vainly trying to coax the eloquent and fascinating story teller from the group of which he was the admired center."[17]

Lincoln's first real practice in political speech-making came with the announcement of his candidacy for the legislature. Brooks relates the manner of "stump speaking" into which Lincoln was initiated: "To take the stump was to mount the most convenient object around which people could gather, even the stump of a newly felled tree, and address the voters assembled in a homely, off-hand and argumentative manner....It was not uncommon for the audience to ask questions of the speaker, while he was in the full tide of his address."[18] Nicolay's account of the evening political meeting at which Lincoln spoke is an enlightening one: "In the beginning of his career, he had no fame to collect great audiences. The aspiring local candidate of those days was lucky if he

[14] Lamon, Ward: ibid; pp. 39-40.

[15] Arnold, Isaac N.: ibid; p. 25.

[16] Nicolay, John G.: "Lincoln's Literary Experiments"; *The Century Magazine*, 1894. Vol. 25:824.

[17] Arnold, Isaac, N.: ibid. p. 43.

[18] Brooks, Noah: *Abraham Lincoln;* p. 73. G. P. Putnam's Sons, 1894.

found a gathering of twenty or thirty settlers at a shooting match, a raising, or other neighborhood occasion to whom he could propose his reforms in state legislation, or his national views on tariff and internal improvement. Sometimes it was an evening meeting in a district log school house, lighted by two or three tallow candles, with an audience of ten or fifteen persons. Only those who have been through experiences of this kind can appreciate the chilling effect of such surroundings upon oratorical enthusiasm. Here the speaker needed all his epigrams, and anecdotes to dissipate the expectant gravity, the staring solemnity of his auditors in the ghostly half-light inside and the dismal darkness and loneliness outside the little cabin. They needed to be seasoned with pithy argument and witty illustration and rendered in a vocabulary that had the flavor of the cabin and the energy of the frontier."[19] To Lincoln it proved a valuable chapter in methods of gaining and holding attention.

Lincoln succumbed to one pitfall on his way to the mastery of public speaking about this time. The prevailing mode of speaking became what he later termed "high fallutin' oratory." His speeches on "The Perpetuation of Our Political Institutions" (1837), and on "Temperance" to the Springfield Temperance Society, 1842, show the influence of this grandiloquent, ornate style. He soon saw, however, that it was ineffective and abandoned it. Lamon states that "he finds the people understand him better when he comes down from his stilts, and talks to them from their own level."[20] That Lincoln, himself, realized the ineffectiveness of such a style is borne out by the words of Nicolay: "In his later years, he used to repeat with great glee and appreciation, the picturesque description of the Southwestern orator of whom it was said: 'He mounted the rostrum, threw back his head, shined his eyes, opened his mouth and left the consequences to God'."[21]

When Lincoln went to Congress in 1947, he was considered an experienced speaker. In the years which followed, he developed and established more firmly the habits which he earlier had acquired. Speaking in Congress gave him practice in appearing before the so-called leaders of the nation. The five years of "rid-

[19] Nicolay, John: "Lincoln's Literary Experiments"; *Century* 25:825.
[20] Lamon, Ward: Ibid; p. 230.
[21] Nicolay, John: "Lincoln's Literary Experiments": *Century* 25:826.

ing the Circuit" after his service in Congress established more firmly in his mind what to him were the cardinal principles in speech making.

One problem in speaking,—the bugbear of all teachers of Speech,—was not entirely solved by Lincoln at any time. He never was able to free himself from stage-fright. In a letter to Herndon while he was in Congress, January 8, 1848, Lincoln says: "I find speaking here and elsewhere about the same thing. I was about as badly scared and no worse, as I am when I speak in court."[22] All his biographers agree that he began his speeches in a very hesitant manner. Arnold describes what was apparently stage fright with Lincoln in this way: 'He would begin in a diffident, awkward manner."[23] Miss Tarbell remarks that in the speech at Bloomington "at first he spoke slowly and haltingly."[24] Joseph Medill of the Chicago *Tribune* who was a reporter at the Convention at Bloomington says: "At first his voice was shrill and hesitating. There was a curious introspective look in his eyes, which lasted for a few moments."[25] That he was suffering from a severe case of stagefright in the debate at Ottawa is evident from the description of his speech given by Mr. Fred Hill: "For a moment he gazed over the audience as though at a loss for words, and when at last he began speaking, another disapointment chilled his supporters' hopes. His voice was unpleasantly high pitched, penetrating, and almost shrill, and his opening sentences, commonplace enough in themselves, were uttered hesitatingly, as though he were groping for words. Finally he took a notebook from his pocket and asked permission of the audience to read part of a printed speech he had made in 1854...Still speaking slowly but with gathering energy, he gradually straightened to full height, his voice lost something of its rasp and gained in volume and quality, his eyes brightened, his face became more animated, his gestures freer, and his words commenced to flow more easily."[26]

It was stage-fright that marred the opening of his famous president-making speech at Cooper Union in 1860. Rankin who

[22] Nicolay, John G. and Hay, John: *Addresses and Letters;* pp. 99-100.
[23] Arnold, Isaac N.: ibid; pp. 90-91.
[24] Tarbell, Ida M.: ibid; Vol. I:294.
[25] Barton, William E.: ibid; Vol. I: 357.
[26] Hill, Fred: "The Battle of the Giants," in *Abraham Lincoln*, published by the Lincoln Farm Association. p. 13.

was associated with Lincoln in law at that time, tells us: "Lincoln remarked in his office, on his return home, that when he began his address he had never felt more embarrassed for the first few minutes. At length he said he forgot his audience and submerged himself in his subject and was as much at ease as before his home people."[27]

With the exception of this problem, Lincoln had studied and mastered most of the chapters in the "Fundamentals of Public Speaking."

Preparing the Speech

It is difficult to give a general answer to the question: "How did Lincoln prepare his speeches?" The evidence is fragmentary, and, in some instances, conflicting.

It is safe to say that most of his early speeches were extemporaneous. His election to Congress marks his first appearance in national life. Mr. Ben Perley Poore throws some light on the preparation of Lincoln's speeches while he was a member of the House. In describing the speech made July 27, 1848 on "General Taylor and the Veto," he says: "He (Lincoln) had written the heads of what he intended to say on a few pages of foolscap paper, which he placed on a friend's desk, bordering on an alley-way which he had obtained permission to speak from."[28] That this was his habitual method of preparation of Congressional speeches is borne out in Lincoln's letter to Herndon, June 22, 1848. Mr. Lincoln writes: "I made an internal improvement speech day before yesterday, which I shall send home as soon as I can get it written out and printed,—and which I suppose nobody will read."[29]

After he returned from Congress and went back to the practice of law, he probably continued this habit of making running outlines for his speeches. Miss Tarbell states that "Lincoln made only phrase notes for his speaking before the jury."[30]

In the midsummer of 1854, Lincoln reappeared upon the stump in Central Illinois with the avowed purpose of discussing the prin-

[27] Rankin, Henry B.: *Intimate Character Sketches of Abraham Lincoln;* p. 184. J. B. Lippincott Co., 1924.

[28] Curtis, William Eleroy: *The True Abraham Lincoln;* p. 98. J. B. Lippincott Co., 1903.

[29] Nicolay, John H. and Hay, John: *Addresses and Letters of Abraham Lincoln;* Vol. I:131-33.

[30] Tarbell, Ida: ibid; Vol. I:250.

ciples of the Nebraska bill. He made a great number of speeches all over that section of the state. Douglas also started on a speech-making tour from Chicago. They met in a sort of a political tournament at Springfield during the week of the State Agricultural Fair in October. Lincoln had not written out his speech for this occasion in advance, but he had prepared it in an oral way very carefully. As Senator Beveridge says: "For weeks he had been making the same speech to which we are now to listen, testing the arguments on many an audience, developing, reducing, simplifying, as is the way of seasoned campaigners."[31] The speech in Springfield was delivered on October 4, 1854. On October 16, he gave practically the same speech at Peoria. Then Mr. Herndon says, "Mr. Lincoln returned to his home in this city about the nineteenth day of October—three days after the Peoria debate; he sat down and here commenced writing out, as rapidly as he could, his Peoria Speech, which in substance, is the Springfield Speech, with the fire died out, made October the fourth."[32] Arnold says in reference to the Peoria speech: "As printed it lacks the fire and vehemence of the extemporaneous speech."[33] From the fragments or notes published in the "Addresses and Papers of Abraham Lincoln," it is clear that Lincoln did reduce to writing certain parts of speeches that he had made over the state. They were probably the parts which he had tried out on audiences and which were well received. It was a habit of his to note snatches of speeches which he had made in order to remember the particular statements so that he might use them again. The culminating speeches at Springfield and Peoria, hence, were never written out in any formal way, but rather were the product of the fifty or more speeches that he had delivered previously that summer.

In the canvas of 1856, his speeches also must have been largely extemporaneous. In a book strangely entitled an "Autobiography of Abraham Lincoln" written in June 1860 to be used as a campaign biography, the anonymous writer states: "In the canvas of 1856, Mr. Lincoln made over fifty speeches, no one of which,

[31] Beveridge, Albert J.: *Abraham Lincoln, 1809-1858;* Vol. II:243; Houghton Mifflin Co., Boston and New York, 1928. 2 vol.

[32] Brynner, B. C.: *Abraham Lincoln in Peoria, Ill.;* pp. 70-72; Lincoln Historical Publishing Co., Peoria, Ill., 1924.

[33] Arnold, Isaac N.: ibid; pp. 117-118.

so far as he remembers, was put in print. One of them was made at Galena, but Mr. Lincoln has no recollection of any part of it being printed; nor does he remember whether in that speech he said anything about a Supreme Court decision. He may have spoken upon that subject, and some of the newspapers may have reported him as saying what is now ascribed to him; but he thinks he could not have expressed himself as represented."[34]

The first record that we have of the writing of an entire speech before its delivery came at the time of the Republican State convention in 1858. Lincoln anticipated his nomination as their candidate for United States senator. Lamon says: "From about the seventh to the sixteenth of June, 1858, Mr. Lincoln was busily engaged writing a speech: He wrote it in scraps,—a sentence now, and another again. It was originally scattered over numberless little pieces of paper, and was only reduced to consecutive sheets and connected form as the hour for its delivery drew near."[35] Nicolay and Hay corroborate Lamon's statement: "Lincoln appeared before it (the State Convention) and made what was perhaps the most carefully prepared speech of his whole life. Every word of it was written; every sentence had been tested."[36] Lamon makes the admission, however, that the speech of acceptance contained the same ideas as the speech Lincoln made at Bloomington.[37] It is probable that Lincoln reduced to writing his memory of the Bloomington speech as he gave it. He was exercising unusual care in order to assure the success of his speech before the political leaders of the state. When Herndon tried to persuade Lincoln to leave out the section stating "A House divided against itself cannot stand," Lincoln replied: "I will deliver it as written. I want to use some universally known figure, expressed in simple language as universally known, that may strike home to the minds of men, in order to rouse them to the perils of the times."[38] Mr. Paul Angle, secretary of the Lincoln Association and an author of several books on Lincoln tells me in a letter on August 25, 1930, that this famous

[34] -------- --------: *Autobiography of Abraham Lincoln;* New York, 1905. pp. 28-29.

[35] Lamon, Ward; ibid. p. 396.

[36] Nicolay, John G. and Hay, John: *Abraham Lincoln, A History;* Vol. II;136. The Century Co., New York, 1890. 10 vol.

[37] Lamon, Ward: ibid; p. 397.

[38] Lamon, Ward, ibid; p. 397.

"House Divided" speech, "as originally printed in the Illinois *State Journal,* is composed of paragraphs one or two sentences in length which obviously is the way Lincoln wrote it."[39]

As far as it is possible to learn, the speeches of Lincoln in the debates with Douglas in 1858 were, in the main, extemporaneous. He undoubtedly had made some notes for each speech. In the time immediately preceding the debates and throughout the schedule, we find a great number of fragments marked "Notes For Speeches," which had been written out by Lincoln. The act of writing obviously simplified and clarified the issues in his mind.[40] Horace White, who travelled as a reporter with Lincoln throughout the entire debating tour of 1858, was also present when he delivered a speech preliminary to the debate at Ottawa, a speech which contained many of the ideas he expounded in the following weeks. White gives this account of his conversation with Lincoln on the day following the speech at Beardstown, August 12, 1858: "As Mr. Lincoln and I were proceeding by steamer from Beardstown to Havana, I said to him that I had been greatly impressed by his concluding remarks of the day previous, and that if he would write them out for me I felt confident their publication would be highly beneficial to our cause as well as honorable to his own fame. He replied that he had but a faint recollection of any portion of the speech; that, like all his campaign speeches, it was necessarily extemporaneous; and that its good or bad effect depended upon the inspiration of the moment."[41] That Lincoln was thoroughly prepared on the great issues of the debate there can be little doubt. Beveridge states that "He had prepared with uncommon thoroughness even for him. He had studied the debates in Congress, and as we have seen, Douglas's speech in the Senate had been printed in pamphlet form as well as published in the newspapers. For weeks, Lincoln had spent toilsome hours in the State Library, searching trustworthy histories, analyzing the Census, mastering the facts, reviewing the literature of the subject."[42]

The great climactic speech of this period came with the ad-

[39] Angle, Paul M.: Correspondence, August 25, 1930.

[40] Works of Abraham Lincoln; Vol. II:182-87.

[41] Herndon, William and Weik, Jesse: ibid; Vol. II:86. (Letter to Herndon from Horace White, May 17, 1865).

[42] Beveridge, Albert J.: ibid; Vol. II:238.

dress at Cooper Institute in New York City, February 27, 1860. The Cooper Union speech, Wiley maintains, "was six years in the making."[43] When we read the speeches of the years preceding,—particularly the debates with Douglas, (1858), the speech at Cincinnati, (September 17, 1859), and the speeches which he made in Kansas, (December 1-5, 1859), we are compelled to agree with Mr. Wiley that these speeches "are the preliminary drafts of the Cooper Union argument." They are links in the chain of reasoning which produced the great speech of 1860. Mr. Lincoln, however, did do a great deal of special preparation for this speech. Although he had used the same ideas before, he had proved his points only by circumstantial evidence. In the month preceding the Cooper-Union Address, he decided to build his case upon direct evidence. He spent day after day at the State House pouring over statutes and files. He finally assembled his notes and began to write it. Rankin gives an interesting account of Lincoln's manner of preparation: "He never considered anything he had written to be finished until published, or if a speech, until he had delivered it. I have elsewhere stated that I was in the office during the months in which Lincoln was preparing this speech. It was past the middle of February before it was completed in its first form and put in the folder ready for Lincoln's departure. But even later, every day until it was placed in the travelling satchel, he took out the sheets and carefully went over the pages, making notations here and there and even writing whole pages over again."[44] Rankin conjectures that this was what Lincoln meant when he refused a dinner invitation on Sunday, February 26, 1860, the day before the Address, saying "I have not fully prepared the speech that I am to deliver on Monday night. I must go over to the Astor House and work on it."[45]

The First Inaugural Address was prepared in Springfield some time before his departure for Washington on February 11, 1861. Miss Helen Nicolay relates her father's account of its preparation: "My father's opinion was that while he did not set himself seriously to this task until the result of the election had

[43] Wiley, Earl Wellington: *Four Speeches by Abraham Lincoln;* p. 31. Ohio State University Press, Columbus, 1927.

[44] Rankin, Henry B.: ibid, pp. 174-75.

[45] Rankin, Henry B.: ibid; pp. 182-83.

become known, it is quite possible that it had been considered with great deliberation during the summer, and that sentences and perhaps paragraphs of it had been put in writing. Mr. Lincoln often resorted to the process of cumulative thought, and his constant tendency to and great success in axiomatic definition resulted in large measure from a habit he had of reducing a forcible idea to writing, and keeping it till further reasoning enabled him to elaborate or conclude his point or argument. There were many of these scraps among his papers—seldom in the shape of mere rough notes; almost always as a finished proposition or statement."[46] The only comment which the secretaries themselves, Nicolay and Hay, make about this address is: "His Inaugural Address, composed and privately printed at Springfield, received on the last days several slight changes in the text, and a number of verbal changes, mainly suggested by the very few individuals to whom he submitted it."[47] Herndon, who was Lincoln's partner in law at that time, probably has the best right to speak concerning the preparation of this address: "Late in January Mr. Lincoln informed me that he was ready to begin the preparation of his inaugural address. He had, aside from his law books and the few gilded volumes that ornamented the centre-table in his parlor at home, comparatively no library...When therefore, he began on his inaugural speech he told me what works he intended to consult...He asked me to furnish him with Henry Clay's great speech delivered in 1850; Andrew Johnson's Proclamation against Nullification; and a copy of the Constitution. He afterwards called for Webster's reply to Hayne, a speech which he read when he lived at New Salem, and which he always regarded as the grandest specimen of American oratory. With these few "volumes," and no further source of reference, he locked himself up in a room upstairs over a store across the street from the State House, and there, cut off from all communication and intrusion, he prepared the address."[48] Barton adds a concrete note to complete the picture which Herndon paints: "We know how he wrote, pronounc-

[46] Nicolay, Helen: *Personal Traits of Abraham Lincoln;* pp. 370-71; The Century Co., New York, 1913.

[47] Nicolay, John G. and Hay, John: *Abraham Lincoln, A History;* Vol. III:319.

[48] Herndon, William and Weik, Jesse W.: ibid; pp. 188-89.

ing each word as he wrote it down, and we can imagine with what painstaking care he did his work.''[49]

The preparation of the Gettysburg Address has been a subject of great controversy. If we bring together all the points of view of the people who were associated with Lincoln at that time and consider the so-called conflicting testimony in the light of Lincoln's usual habits of preparation, it does not seem so inconsistent or impossible as casual separate readings would indicate.

Brooks makes this report of his conversation with Lincoln five days before the Address was was given: ''Everett had sent Lincoln a copy of his address. Lincoln's comment was: 'I suppose he was afraid I should say something that he wanted to say. He needn't have been alarmed. My speech isn't long.' 'So it is written, is it then?' I asked. 'Well, no,' was the reply. 'It is not finished anyway. I have it all blocked out, and have gone over it several times but I shall have to give it another lick before I am satisfied. But it is short, short, short.'''[50]

Nicolay's version of the preparation of the speech coincides with the statement made by Brooks: ''He probably followed his usual habit in such matters, using great deliberation in arranging his thoughts, and molding his phrases mentally, waiting to reduce them to writing until they had taken satisfactory form.''[51] The final act of writing the speech, however, was not completed in Washington according to Nicolay. Hon. James Speed bears out this opinion of Nicolay in an interview printed in the Louisville *Commercial,* November, 1879, ''that the President told me on the day before he left for Gettysburg he found time to write about half his speech.''[52] Nicolay in his article in the Century produces facsimiles of the first eleven lines of the Gettysburg Speech written on White House stationery and the last eight lines written on ordinary foolscap.[53]

Arnold's declaration that the Address was composed on the

[49] Barton, William E.: ibid; Vol. II:2.

[50] Brooks, Noah: ibid; pp. 394-95.

[51] Nicolay, John: "Lincoln's Gettysburg Address"; *Century Magazine;* Vol. 25:597.

[52] Nicolay, John: "Lincoln's Gettysburg Address"; *Century,* 25:597.

[53] Nicolay, John: "Lincoln's Gettysburg Address"; *Century,* 25: 597-600.

cars on the way to Gettysburg[54] is interpreted by Brynner in these words: "It is far more likely that he only jotted down the headings of his speech to aid his memory of a carefully prepared address."[55]

Carr, who was with Lincoln en route, would agree with this explanation of Brynner, because he makes the statement that Lincoln made pencil notes of his speech on the back of an envelope while they were on the train.[56]

It also is mentioned frequently that Lincoln excused himself from the breakfast table on the morning of the Address saying that he had not prepared his remarks.[57] Looking back upon the testimony of Rankin, Lamon, and Herndon that he never considered a speech prepared until he had delivered it, such a remark is easily understood. It is probable, indeed, as Nicolay says, that he wrote out the last eight lines after breakfast. It must always be remembered, however, that the act of writing with Lincoln was only the final touch in the preparation of a speech.

Strange as it may seem, none of Lincoln's biographers give any description of the Second Inaugural Address in preparation. In response to my query on this point, Mr. Angle writes: "I know nothing of the writing of the Second Inaugural."[58]

The reason that Lincoln wrote even his very short speeches before he delivered them during his presidency was made clear in his conversation with Nicolay. He once had made an impromptu speech in which he had used the expression, "The rebels turned tail and ran," a colloquialism which proved very offensive to the cultured Bostonians. Miss Nicolay says that after that time, "although a ready impromptu speaker, he made for himself a rule to which he adhered during his Presidency. This was to say nothing in public that he had not first committed to writing."[59]

In general, then, it might be said that Lincoln in the early part of his career gave a great many extemporaneous speeches,

[54] Arnold, Isaac N.: ibid; p. 328.

[55] Brynner, B. C.: ibid; p. 116.

[56] Carr, Clark E.: *Lincoln at Gettysburg;* p. 30 A. C. McClurg Co., 1907.

[57] Nicolay, John: ibid; *Century*, 25:601.

[58] Angle, Paul M.: Correspondence, August 25, 1930.

[59] Nicolay, Helen: ibid.: pp. 372-73.

and that parts of these extemporaneous speeches made up the great formal addresses which he later gave. After he had delivered an extemporaneous speech, he often made notes on it, by way of setting down a significant statement which he had developed orally and wished to remember. It is true that sometimes he did write out an entire speech before its delivery, but the writing was only a final act in its preparation, an act which gave permanence to the ideas he had previously prepared and expressed.

THE GROUP FALLACY AND PUBLIC SPEAKING

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REFERRING to the group fallacy, F. H. Allport has said, "This fallacy may be defined as the error of substituting the group as a whole as a principle of explanation in place of the individuals in the group."*

This fallacy is most frequently found in the field of public speaking under the titles, "psychological crowds," "homogeneous crowds," and the like. This paper purports to call attention to the rather widespread use of the group fallacy in public speaking texts and to offer some criticisms of that usage.

We do not pretend to know the views of every writer in the field of public speaking, but we are acquainted with several. This acquaintance has led to the discovery that, while many writers fail entirely to consider the problem of audience analysis and control, the majority of those who do consider it, fall headlong into the group fallacy. By way of illustrating this tendency, we shall quote briefly from several public speaking texts.

The Psychology of Public Speaking by Walter Dill Scott. This was the first book of its kind and the author rather naturally fell under the influence of earlier psychologists, notably Le Bon and Sidis. Most recent writers in our field appear to have leaned heavily upon this pioneer work. We quote several passages:

"A thousand individuals may be seen on the street daily

* *Journal of Abnormal Psychology and Social Psychology*, Vol. XIX, No. 1, April-June, 1924.

in any city. They have come together by chance . . . Such a chance collection of individuals may popularly be called a crowd, but in psychology such a loose use of the term would not be justified unless we should add a modifying adjective and call it a heterogeneous crowd.

The attendance at a football game is properly spoken of as a crowd—rather as two crowds.

The crowd is like primitive man in its thinking and acting.

The crowd thinks in images, and is incapable of abstract logical thought processes.

The difficult task is not to convince and sway the crowd, but to create it.

As was indicated above, the mental processes of the crowd are similar to those of primitive man and hence the most effective appeal must be made to the mind of the crowd as it actually is, and not as we might assume it to be, from knowing the individuals composing it. The crowd, like primitive man, thinks in mental images rather than logical processes."

It should be mentioned that Scott is not consistent in the above stand. At times, he refers to the crowd in terms of the individuals, but the predominant impression we got from his chapter is that the crowd is a thing with a mind and a will quite above that of the people comprising it. We are led to think of Scott's crowd as an "it," rather than a "they."

The Psychology of Speech by Sara M. Stinchfield. Turning from an early to a late work on speech psychology, we find that Miss Stinchfield has preferred to treat the field from an entirely different standpoint. The distinction in emphasis is well expressed by the two titles: Psychology of *Public Speaking* (Scott), as opposed to Psychology of *Speech* (Stinchfield). In consequence, Miss Stinchfield finds very little time to devote to the problems of audience reaction. She is content to summarize Scott's earlier views and apparently endorses them. The following passage will be sufficient to show her position:

"Given the crowd, it is necessary to have a central purpose, with a leader, in order to bind the crowd together for the occasion. The effect of the "contagion of crowds," like the "contagion of personality" is to cause the individual ideas to be lost in the mass-thinking, and to impel the crowd to follow the leader without much question or criticism, provided they are bound together by a common interest in the subject. The crowd is emotional and uncritical as compared with the indi-

vidual, in its thinking, given to imagery and easily impelled to action by vividness of concrete imagery in the speaker."

It will be noticed that she is careful to distinguish the crowd from the individuals and "mass-thinking" from individual thinking.

Essentials of Speech by John R. Pelsma. This author devotes considerable space to a consideration of group action. His ideas on that subject are consistently stated:

> "The speaker must know not only human nature in the individual, but human nature in the aggregate. The collective mind has certain attributes which differ from the individual mind . . . Like a chemical, the compound is different from the separate elements composing it.
>
> The individual woman is much more like a crowd all by herself than the individual man.
>
> The crowd far more than the individual is influenced by the unconscious substratum formed by heredity.
>
> The crowd mind does not feel any individual responsibility.
>
> The crowd mind, in many respects, resembles a person hypnotized.
>
> The audience is never so intelligent as the average members composing it.
>
> The crowd reasons very little.
>
> The crowd desires to be led, and cringes at the feet of the dictator. It respects the strength of a master."

After reading Pelsma, one has no doubts as to what a crowd is. One sees a group of individuals come together; sees the speaker change them from a group into an entirely new entity or "chemical compound"; one visualizes a huge, childlike, primitive man, approximately one hundred feet tall; one sees him grovelling at the orator's feet. The crowd has become "a" thing.

Public Speaking for Business Men by William G. Hoffman. This writer, of course, wants to give definite and practical advice. With reference to the crowd, therefore, he is clear and definite.

> "The mob has only one mind and that is an unreasoning one. It is swayed wholly by pictures, images, emotion. If it could reason it would dissolve. If a leader leaps out before it with confidence it will follow him implicitly."

Speaking In Public by Arleigh B. Williamson. This writer devotes comparatively little space to the audience problem, but we may summarize what he thinks about the problem in the following passage:

"The members of the audience come into the auditorium as individuals. Once the speaker begins, it is to his disadvantage to have them continue entirely as individuals. He will get more interest from them if he can form them into a group, so that they will think more as a group than as individuals. An audience which remains more or less a collection of individuals is less apt to "warm up" to the speaker than one which becomes a single entity, for the individual tends to be more formal, less emotional, less pleasant, more critical, less easily swayed."

Public Speaking by James A. Winans. This writer clearly relies upon the older school of social psychologists for his explanation of group action. He quotes Ross, Le Bon and Sidis. He talks about "mass suggestion" and describes the crowd as though he were talking of one person. He refers to crowds which are pleasant, vain, cowardly, and the like. A few interesting excerpts are given:

"*The psychological crowd.* This term means more than a large number of people together.

A group "fused" together by some strong bond is called a psychological or homogeneous crowd. In the following pages the single word *crowd* will bear this meaning.

Men think less keenly in a psychological crowd, their minds being more or less overcome by mass suggestion.

There are many audiences which it is practically impossible to turn into a crowd.

Crowds pass into mobs—a mob is in an extremely suggestible state, approaching that of hypnosis.

The individual is lost in the crowd, which may be said to have an individuality of its own. The individual's sense of propriety and of responsibility, his morality and his judgment are gone. The mob's will is his will.

Since the mob is highly primitive, it thinks in images only."

Plato was one of the earliest writers to assume an anthropomorphic attitude toward groups. His comparison of the Ideal State to an individual person is probably familiar to us all. Spencer also drew a mighty portrait of society in terms of the anatomy of individual humans. Those writers, however, employed the idea only as a figure of speech and, as such, no objections are to be found. Rousseau came along with his theory of the General Will as opposed to the Will of All and his use of the theory was not as a metaphor, but as an explanatory principle. Le Bon seems to be the most

direct source for the theory that crowds possess minds of their own. Ross, Tarde, Espinas, Rivers, and Munsterberg are some of the older psychologists who contributed toward the crowd mind theory. They also contributed to the related psycho-pathetic fallacy (i. e resemblance of crowd action to individual hypnosis) and the phylogenetic fallacy (i. e. idea that persons in a crowd revert to cavemen). Writers on public speaking have largely followed the theories of these psychologists.

For several years the crowd mind theory has been questioned. The group fallacy was stated at least as early as 1909 by W. J. Sheppard.* The fallacy has perhaps been most clearly stated and proved by F. H. Allport in a succession of brilliant papers.† We shall offer several criticisms of the group fallacy, based mainly upon the work of Allport.

Existence of a crowd depends upon existence of individuals. If all the people in the world were to be destroyed in a great war, it would be impossible to form crowds. If we were to use the methods suggested by Scott and others in an effort to form a crowd and were to succeed, what would become of our "crowd" after all the individuals had gone home? It seems almost a truism to say that the existence of crowds depends upon the existence of individuals, yet this fact has been passed over very lightly by those discussing the "group mind." We should also note that, while a crowd cannot exist without individuals, individuals can exist without crowds. Our conclusion, therefore, is that the crowd is not an entity *per se,* but is simply one phase of individual behavior.

Actions of a crowd are always actions of individuals. We read a great deal about things which crowds have done. If we examine these incidents, we will invariably discover that the "crowd" did nothing except as certain individuals in it did things. Thus, we read that the army captured a city. What happened was: certain soldiers captured a city. We read that the crowd lynched a criminal. What happened was: certain persons in the crowd lynched a criminal. This idea may be made clearer if we consider the fact that half of the mob may have gone home before the lynch-

* *Public Opinion*, Amer. J. of Soc., Vol. XV.
† *Social Psychology*, Chapts. I and XII.
† *Publications of the Amer. Soc. Society*, Vol. XXII.
† *J. of Abnormal Psyc. and Soc. Psyc.*, Vol. XIX, No. 1, Ap-Je, 1924.

ing took place and that the actual deed may have been effected by two or three individuals.

The group mind theory fails to acount for a-typical individuals. When the cry of "Fire!" has been shouted in the crowded theater, most of the people rush the exits, but there are always a few who remain quietly seated. When the saddest scene of the play has been reached and most of the audience are in tears or nearly so, there are generally two or three individuals who giggle. When the evangelist calls for everyone to join in the singing, there are always a few who remain doggedly silent. After eleven members of the jury become thoroughly convinced of the defendant's guilt, the twelfth man is no less thoroughly convinced of his innocence. If we assume that the individuality of the persons comprising the audience is lost in the super-individuality of the group, such facts as those just mentioned can be explained only by saying that the a-typical ones are exceptions which prove the rule or by saying that they have mysteriously failed to be affected by the crowd-forming formulae. These explanations are neither adequate nor useful.

"A crowd" is not explicitly denotable. It is generally agreed among scientists that the existence of a "mind" or "feelings" or "will" is dependent upon the presence of a nervous system. When a number of individuals have been brought into close proximity, they bring along their own individual nervous system, but these nervous systems do not "fuse' into a "crowd nervous system." It is no more reasonable to suppose that mere proximity of people produces a "crowd mind" any more than a "crowd foot" or a "crowd ear." When public speaking texts refer to the process of changing an "audience" into a "crowd," nothing physical is produced, although the texts would lead one to suspect as much. The picture presented to us would lead to the supposition that at a given moment, some huge cloud-like vapor descends upon the "audience" and "fuses" the individuals together so that they "lose their individuality" and become a "psychological crowd." It would be interesting to learn by what criteria these writers propose to decide when the transformation has taken place. If a "crowd" were produced, it would not have any physical reality—there would be nothing added to the "audience" which we could see or feel or touch or manipulate. The criteria would probably be stated in terms of what the crowd *does* as contrasted with what the crowd *is*.

In that event, we have but to remember that a crowd never does anything except as individuals do it. We believe that the concept of a crowd as a super-individual thing possesses no physical reality, but exists only in the minds of those individuals who write or talk about it.

We are cognizant of the fact that individuals often do things in crowd situations which they would not do in isolation. We do not see the necessity of postulating a "crowd mind," however, in order to explain this difference in response. It seems to us only reasonable that people *should* behave differently in groups, since they are reacting to entirely different sets of stimuli. Thus, our stand on the matter includes three related points, first, people in groups *do* react differently than people in isolation; second, this difference is not due to the formation of a crowd mind; third, the explanation is to be found in the fact that there is a constant process of inter-stimulation and inter-action among individuals in a group.

O'Neill and Weaver in *The Elements of Speech* define a crowd as, "A group of individuals who by virtue of the fact that they are stimulating each other show a tendency to respond in a more or less uniform manner." John A. McGee in his *Persuasive Speaking* says, "The speaker must, of necessity, address men collectively, but the response he desires is an individual one, since every member of the audience must react singly to his proposition." These two are the only texts we have found in which an individualistic approach is advocated.

Thus far we have sought to criticize the group-as-a-unit idea of crowds and replace it with the theory of individual inter-stimulation and inter-action. Someone may object that we are drawing a pedantic distinction; that we are only effecting a change in terminology. We are convinced that such a criticism would be unfounded and, although the limits of this paper do not permit a detailed treatment, we shall try to indicate some of the practical implications of the problem.

The fallacy directs attention toward a chimerical goal. Writers who hold to the theory that a crowd is an entity, usually offer two types of practical advice to the learner. First, they offer suggestions on how to form a crowd. Scott says, for example, "*The difficult task is not to convince and sway the crowd, but to create it.*"

(His italics.) The various adherents of this view advance with considerable uniformity a set of rules by which this "creation" may be brought about. They advocate seating the people closely together; getting the people to do something in unison such as singing, applauding or laughing; appealing to common beliefs; and the like. It is interesting to note that all these methods are unwittingly stated in terms of individuals. Imagine "a" crowd sitting closely together; imagine "a" crowd singing in unison.

After advising us how to create a crowd, our writers generally give us a list of attributes which our crowd will possess. Pelsma's list is illustrative. He proposes the following "specific attributes": *impatience, irresponsibility, suggestibility, low intelligence, imagination, exaggeration, desire for leadership.* Other writers ordinarily include *conservatism.* We gain the impression that a crowd is a crowd and always possesses the above qualities. Certain specific methods are suggested by means of which the speaker may capitalize upon the specific attributes of his crowd.

From the standpoint of actual public speaking, we would be the first to agree that most of the specific methods suggested by these writers often achieve satisfactory end results. We object on the grounds that it is inadvisable to use methods without understanding the way in which they are working. Thus, instead of advising our learner to seat his audience closely together in order to "create a crowd," we would advise him to do it in order to facilitate a greater amount of individual inter-stimulation. Instead of advising him to watch for the mysterious progress of a transformation process, we would advise him to watch for the overt movements of individuals. We feel that a more realistic approach of this nature would not only improve the effectiveness of methods already devised, but would broaden the field of further experiment. Notice that adherents of the group fallacy have little to suggest beyond methods of creating a crowd and lists of supposedly invariable crowd attributes. If we assume that our main problem is the creation of a crowd, that just about ends the matter.

With regard to the "specific attributes" of a crowd, let us suppose our learner was making a speech and, after applying the proper formulae, came to the conclusion that he had successfully transformed his audience into a crowd. He would expect to find "a thing" with certain definite characteristics. If such were his

goal, he would gamble with fate. His crowd might possess the stipulated attributes, or it might not. The group fallacy does not explain why crowds differ.

The fallacy diverts attention from the individual. Not only is our attention directed toward a theoretical crowd-entity, but it is at the same time diverted from the real and practical inter-action of people. If we accept the idea of a crowd, we lose the possibilities of experimentation from an individual standpoint. The useful methods which we stumble upon in our speaking must be twisted and bent to fit into the group-mind scheme, although they are bound to possess effectiveness only in terms of individuals. Our point may be illustrated by requoting Scott,

> "As was indicated above, the mental processes of the crowd are similar to those of primitive man and hence the most effective appeal must be made to the mind of the crowd as it actually is, and not as we might assume it to be, from knowing the individuals composing it."

It seems to us that any speaker who throws away his knowledge of the individuals comprising his audience, throws away valuable information.

This suggests an interesting point: most of our writers have described things the audience does and have then advanced these as explanatory principles. What the crowd does is *explained* in terms of what the crowd does! In other words, the crowd-mind theory cannot explain, but can only describe. In order to understand *why* the crowd behaves as observed, we must study the individuals comprising it. When we attempt to explain in terms of the crowd-mind, we fall into the pitfall of postulating the idea that all crowds possess identical characteristics. This fails to explain why different crowds behave differently. If a speaker overlooks the individuals comprising his audience, he will never be able to explain, predict, nor fully control their reactions.

When a speaker confronts an audience, he has the chance to observe various individual overt reactions. If he is obsessed with the notion of a crowd mind, he will probably not look for them nor see them. If he does notice them, he will not be prepared to understand their possible effect. In most cases, he will not try to do anything about them unless absolutely forced to it. Even in extreme cases of individual action, such as heckling, some speakers are so unused to observation of and attention to specific individuals, that

the heckling is ignored. It would be more tedious than difficult to ennumerate specific, practical public speaking mechanisms which are slighted or overlooked by speakers who think only in terms of how to create a psychological crowd.

The fallacy overemphasizes large crowds. We also feel that the group-mind theory tends to direct more attention than is warranted toward the handling of very large crowds, such as major political conventions, and very unusual crowds, such as mobs. Most of our public speaking students will not be called upon to face crowds of ten thousand people, nor handle raging mobs. Most of their actual speaking will be done before committees, fraternities, boards, clubs, and other small groups. Here the business of creating a psychological crowd is practically worthless. If I am talking to a committee of three men, how shall I form them into a crowd? From the angle of individual interstimulation, however, no inconsistency of methods is involved. In fact, the whole field of small audience analysis, reaction, and control offers wide possibilities for future study and experiment. This program cannot well be carried out if we continue to accept the idea that crowds are things and continue to lean upon Le Bon, who based his theories mainly upon observation of mobs during the French Revolution. Such materials are interesting to read, but neither realistic nor usable from a beginner's standpoint.

Summary. We feel that effective speaking must always be judged in terms of its effect upon the audience. We further believe that a speaker cannot obtain the fullest amount of favorable audience reaction if he regards his problem as being the creation of a vague, mystical "psychological crowd." We doubt if the psychologists of to-day apreciate having this crowd-entity thrown upon their doorstep. We find no evidence proving the existence of such a crowd except as it exists in the minds of those who write or talk about it and, therefore we feel that the terms *crowd, audience, mob, group,* and the like should be used only in the sense that they describe collections of individuals interacting among themselves.

INTRODUCING THE PRINCIPLE OF SELECTION INTO THE SPEECH CURRICULUM

(With particular reference to the Speech Arts)

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THE urge to provide adequate and appropriate fields for advanced study in all aspects of Speech is subjecting our whole curriculum to a rigorous scrutiny in a search for basic principles which will give it unity and progressive sequence. Particularly, in the division of the Speech arts are we casting about for some principle that will lead us out of the present uncertainty and confusion and show us how to enter and occupy the field.

Now it is apparent that any useful curriculum must evolve out of a definite grasp of the objectives desired and the means by which they are to be obtained. Provision must be made both for foundational knowledge and training and an unlimited opportunity for ever-advanced work in the field.

These criteria are so familiar as to be commonplace and it would be presumptuous to repeat them here, were it not for the fact they tend to conceal the fundamental assumption upon which they are based, namely, the presence of students who find the objectives desirable and are capable of attaining them.

It is this aspect of the problem of curriculum that interests us in this article. No integration of courses, however ingenious, can become fully operative until this basic requisite is taken into account and a means is provided for the selection of students according to their abilities and potential capacities in the Speech arts rather than upon more superficial grounds of age and scholastic class.

There is no miraculous virtue in a curriculum. The courses are for the student and not the student for the courses, as our attitude so frequently seems to imply. After all, the curriculum is but an instrument fashioned by the teacher and put in the hands of the student. Though it may be as great as the teacher whose genius works through it, it is only as effectual as the student's ability to put it to use will permit it to be. It is of little avail in hands that are awkward and fumbling. And the more precise and delicate the instrument, the more skill required on the part of the student if it

is to perform its function as it should. In graduate study, particularly, which assumes a highly specialized instrument, we may not proceed without the corollary assumption of an adequately trained and highly skilled student to make the curriculum operative.

If it is true that it is our function as teachers not only to teach, but also to guide students to proper fields of study and vocational preparation, certainly a progressive curriculum must recognize the wide differences that exist in the appreciative and interpretative abilities of students of the same age and class, and must provide a means whereby only the adequately trained and highly skilled student will be permitted to enter upon more advanced work at the same time that it provides a means whereby all students who apply may have a fair and equal opportunity to become adequately trained and highly skilled in the Speech arts. The ideal curriculum will be designed, therefore, not only to present an integration of studies that keeps pace with the student's development and his capacity for further growth, but also to provide a graduated scale of standards of achievement, each step upward operating as a barrier to the further advance of the unfit.

How otherwise can we hope to raise the quality of achievement on the part of our most advanced students if the favored position that they occupy is not a real mark of their superiority as students of the Speech Arts?

For it must be recognized that it is primarily our business in the Interpretative to turn our knowledge to account in greater artistic achievement. We cannot justify our existence merely as a parasite on the Speech Arts. We must provide them with their chief nurture and support.

Since we are primarily concerned with the processes of individual development in appreciation and communicative efficiency, that assumes a rather different utilization of knowledge from that which is obtained in the sciences, it is obvious that qualifying tests designed to determine the degree of the particular abilities required would be a distinct advance over the present haphazard system of student inclination and faculty aggrandizement.

Today our advanced courses tend to be obstructed by the presence of certain students who are plainly incapable of doing the type of work that is required of those who would enter the Speech arts as a vocation. Some of these students are unequal to the de-

mands involved in graduate study of any kind; by far the greater number are deluded with the notion that an accumulation of knowledge about the Interpretative arts will suffice. In short, too few possess the natural aptitudes and artistic abilities to turn their knowledge to account in creative productivity.

It is time we adopted measures to make it impossible for these well-meaning but misguided students to gain access to the advanced courses which lead to vocational activity in the Speech arts.

However, it is more than a matter of applying final examinations with greater severity. Final examinations do serve to eliminate the unfit. But they tend to be tyrannical and merciless where they are used to perform this function. They assume an even start and equality of opportunity in a race of competitive survival. They exclude without regard for those excluded.

Our problem, however, is not one of exclusion so much as it is one of selective inclusion. There is a vast difference between the former and the latter emphases. The latter view does not deny education in the Speech arts to any student. It encourages the student rather than wields a sword of Damocles over his head. It places the student according to his basic needs and proved abilities and provides every opportunity for his further growth. Yet, it recognizes the limitations of certain students and holds rigorously to a standard of excellence. It is a constructive view and one that is scientifically sound.

Such a view seeks a means whereby we can select students for our advanced, pre-vocational courses without neglecting our proper obligation to the average student in meeting his basic needs.

Of course, we must begin by deciding what student shall be selected and on what basis. What shall constitute the superiority of the student who is to be so favored?

The answer is pretty clear, I think. It will be that student who can be relied upon to contribute the most to the curriculum in the advanced courses. For his interests and needs become the basis for the curriculum.

The ideal condition for real graduate study in the Speech arts is not an atmosphere of greater freedom for the student from assigned tasks, but a freedom that entails more individual initiative and responsibility in the presence of stricter obligations self-imposed and willingly fulfilled. Therefore, the ability of the student

to pursue independent study through coöperation with others having like interests and aims is his greatest asset and highest recommendation. Advanced study in the Speech arts requires not only an unusual aptitude and native talent on the part of the student, but it requires greater concentration, more imagination, more self-reliance, more resourcefulness, more knowledge of fundamental tools, more skill in the application of previous knowledge and experience, a greater capacity for hard work and taking pains, and a greater perseverance than is to be found in the average student who comes to us. With students having these superior qualifications enrolled in our advanced courses, the problem of curriculum for graduate study in the Speech arts would rapidly solve itself, for such students could be relied upon to work out the curriculum best suited to their interests and needs.

Now, for a practicable plan of selection. The suggestions given here have both the virtue and the defect of never having been tried to any great extent. Certain practical difficulties are bound to present themselves. Especially in the small college with a limited faculty, it may seem impracticable to carry out the division suggested without considerable modification. But, I contend that the principle is sound and that in most situations it can be worked out in practice. Instead of a general beginning course with two sections organized merely on the basis of numbers, it would seem infinitely better to make the division according to ability groupings.

The plan may be sketched briefly as a system of checks and siftings through a series of qualifying tests coming at various points in the integration of studies.

First of all would come a preliminary examination for all students applying for admission to the general beginning course in Speech. This entrance examination implies the setting of a standard of aptitude and proficiency on the part of the student, and as a barrier to that student who is not prepared to proceed with Speech work without certain special further training. Two classes of deficient students would thus be set apart: those who have fundamental speech defects that require the attention and care of an expert, and those who are backward and deficient in their speech development but who have no serious inherent speech defects.

The faculty may be organized for a systematic program of per-

sonal interviews and examinations of the individual students during the registration period. Simple reading and speaking tests may be given. These should be supplemented, however, by specially devised routines to test the student on the following points: (1) his understanding of words and his command of the English language; (2) his ability to adapt himself to a speech situation; (3) his capacity to think out a "speech problem" with system and dispatch; (4) his ability to construct an argument in defence of a debatable attitude or practice; (5) his ability to explain a simple phenomenon and to construct a theory as a working basis for a course of action; (6) his ability to reconstruct a simple every-day occurrence or to create an imaginary situation to illustrate an idea of life and morals.

All students who apply for admission to Speech courses are to be taken care of in *some* way but the Speech faculty is to be given the power to say *how* each student is to be taken care of. Those who belong to the second class of deficient students will be assigned to a Special Speech Development course, with a curriculum especially designed to bring out their latent possibilities in speech. This course will deal with fundamentals of speech behavior and good habits of speech in an intensive way. It goes without saying that it should be taught by the most skilled and experienced men who have a knack for getting hold of the backward student and giving him the motive power for future success in Speech.

The regular beginning course in Speech, will be the fundamental barrier course and will be prerequisite to all advanced work in Speech that is not protected by other special prerequisites. Consequently, the deficient student will seek through the further training he receives in the Special Speech Development course to which he is assigned, to qualify for admission to the regular beginning course on the main line route. The recommendation of his instructor will be sufficient to satisfy that requirement.

If, after a semester's work in the Special Development Course, he is unable to qualify for the regular basic course on the main line route, he may continue for one more semester in a Supplementary Speech Development course. If, after the completion of the second semester's work, he still is unable to qualify, the department may feel that it has met its full obligation as far as that particular stu-

dent is concerned. He can be advised to seek further education elsewhere.

The same plan would be followed in the case of the basic prerequisite course in the fundamental of the Speech Arts, which should be a course in Interpretation. The student who has completed the regular basic course in Speech, the course that is prerequisite to all further work in the department, may not be able to measure up to the more specialized and restrictive standard set up as a barrier on the road to the advanced courses in the Speech Arts. At the bifurcation of the main line route, one branch leading to the advanced courses in Speech Science and Speech Composition, the other to the advanced courses in the Speech Arts, more specialized standards must be set up and further tests must be made in the process of selection of students. Here the *faculty in the Speech Arts* must be given the privilege of applying its own standards independently of the teachers who specialize in Speech Science or Speech Composition. Conversely, it should be the privilege of the latter to set their own standards without interference from the Speech Arts group.

The student applying for admission to the basic Arts course should be thoroughly examined by the Speech Arts faculty to ascertain whether or not he posseses the special qualifications deemed necessary to progress in this field. Further reading tests may be devised to determine (1) the student's ability in the mechanics of reading, the functioning of voice and diction, and the functioning of eye and brain in dealing with language symbols on the printed page; and (2) his capacity for imagination and emotional expression. Poetry suggests itself as the proper material for such tests, for the degree of the student's appreciation for poetry seems to be a fairly good index of his ability in the basic elements of reading and of his responsiveness to the power of words over the imagination and the emotions. The actual reading tests should therefore be supplemented by a questioning of the student as to what he thinks of this or that poem, and a request for an oral account of what it means to him.

There will be students who have satisfactorily completed the general beginning course in Speech who will fail here. This plan is based on the assumption that some students who are perhaps qualified to continue the study of Speech in the courses dealing

with Speech Science or Speech Composition are not necessarily qualified to go on in the Speech Arts. It is no reflection upon these two important branches of our field that this is the case, but rather a fact which grows out of the conditions which obtain in the proper pursuit of the Speech Arts.

Those students who fail to measure up to the standard required for entrance to the basic course in the Speech Arts have two alternatives. They may apply for admission to courses in Speech Science and Speech Composition where different standards obtain and different qualifications will be found acceptable. Or they may enter a Special Development course in the fundamentals of interpretative speech, a course which will provide them with an opportunity to supply their deficiencies.

In the event that a semester's work in the Special Development course in Interpretation does not produce results sufficiently worthy to warrant the recommendation of the student for entrance to the regular basic course on the main line to the advanced courses in the Speech Arts, the student plainly does not belong in the Speech Arts.

For, it can be rightfully assumed that a student should be expected to know and to have at his command certain elementary things before he is ready to pursue even the basic course in the Speech Arts. Conversely, the students who are ready to take up the study of the Speech Arts should be freed from the dead-weight burden that the unprepared student loads onto such a course. Moreover, the excuse so often heard that a student of Speech Science or Speech Composition should know something about the Speech Arts is not a sufficient reason for accepting into regular courses in the Speech Arts a number of laggard misfits whose principal interests are elsewhere. If they must come into the Speech Arts, they must measure up to our standards. We have a right to protect ourselves and our own students from their inertia and prevent them from capitalizing on work done with us that is a disgrace to our standard.

One more barrier is needed to make the plan wholly effective. At the present time, students who have done their preliminary work in other institutions apply for admission to our graduate courses in the Speech Arts. They may or may not have the qualifications that we demand of our own graduate students. They may or may not

be able to do graduate work in the Speech Arts. How are we to know if we do not put them to the test? At the present stage of development, grades offered as evidence count for very little. There are too many and there are too loose standards. We must make assurance doubly sure.

Here again at this point our curriculum in the Speech arts needs a barrier. Each student applying for admission to *graduate* courses in the Speech Arts, the quality of whose work is not directly known by us, should expect to be required to provide us with satisfactory evidence that he is able to meet our standard and to pursue graduate study on the high plane that we have declared to be our faith and practice.

The tests should be more extensive and more severe, such as would help to determine whether or not the applicant possesses the qualities that have already been mentioned as desirable and indispensable for real graduate study in the Speech Arts. Those who are unable to measure up to this standard will have access to the taking up of graduate study. Naturally no graduate credit will be given for it. If the student demonstrates his ability and readiness for graduate study, he may proceed at the end of the semester; if he does not, he is properly eliminated.

With these barriers once established and an efficient faculty putting them into effective operation, the first great problem of curriculum in the Speech Arts will be solved.

SPEECH ACTIVITIES IN THE JUNIOR HIGH SCHOOL

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THERE are three important reasons why speech activities should be developed and utilized in the junior high school. First, interest in senior high school speech activities may be stimulated and an elementary foundation laid for those activities. Second, some speech training should be given for those students who drop out of school when they finish the eighth or ninth grade. Third, speech activities are valuable from the standpoint of personality development.

The first two reasons need no comment, but a brief explanation may help to clarify the third. Why should we use the speech situation as a medium of personality development? Speech and personality are closely connected. They have a common bond. Writers of speech text books, from the time of Aristotle to the present, tell us that the effective speaker should possess certain personal qualities. Some of these are simplicity, sincerity, enthusiasm, confidence, sympathy and fairness. If in training speakers we can develop these qualities, then a long step has been taken toward personality development.

About three years ago the writer was asked to work out a speech program for the Newton Iowa Junior High School. Perhaps a general review of the plan in use will prove helpful to those interested in working out such a program. Two one hour periods a week are devoted to speech training in the seventh and eighth grades. A period of one hour a week is used in the ninth grade. In addition to these class periods there are classroom and assembly programs which serve as an outlet for material taken up in class. Speech training is compulsory in the junior high grades. It is one of the courses to be taken before a student may enter the senior high school.

Now, what are the specific aims which may be realized through the introduction of speech activities into the junior high school. The following list indicates what some of these objectives may be—

1. To impart to the students of the junior high school the elements of good speech.
2. To improve the oral recitation in all classes.
3. To give the student opportunities for contact with and the appreciation of good drama, poetry, and narratives.
4. To place in the student's school environment concrete materials which make attractive the finer personal qualities.
5. To foster the discussion of personal and civic problems.
6. To improve personal manners.
7. To integrate the knowledge accumulated by the student in his various classes and give that knowledge perspective.

A brief comment may help to clarify this last aim. Students collect a fund of information in their classes but do not have an opportunity to see that knowledge in relation to life as a whole. Speech-making and discussion give opportunity for the integration of facts garnered in literature, science, and social science. Certainly there should be some time alloted in the curriculum for the

accomplishment of this important task. There is no better time than during the Auditorium period.

Next, let us turn our attention to the ways and means of accomplishing these objectives. Plays, poetry, narratives, short talks, debating and the case question, in the writer's experience, have proven helpful instruments of accomplishment. The remainder of this discussion will be devoted to the techniques and materials that can be used in the seventh, eighth and ninth grades.

In using the drama in the junior high school, one soon finds that there is a limited outlet for completed plays. Public performances cannot be obtained for all plays developed in the classroom. At least seventy-five per cent of them cannot be performed in public. This situation creates a need for a special technique. The instructor may read and explain the play to the class. Then a cast may be chosen. Following this first meeting of the class, the play books should be placed at the disposal of the students until the next period. Then one complete period may be devoted to acting out the play, the cast members using the books as much as necessary. At the conclusion of this first acting a discussion often proves to be profitable. This discussion may deal with such questions as the following:

1. What interesting ideas are there in the play?
2. What scenes do you especially like?
3. What characters do you admire and why?
4. What characters do you dislike and why?

The third period spent on a given play may be devoted to a second acting and criticism of common faults in acting usually found among amateurs. If the play is not destined for public performances it may then be dropped for the time being.

When perfected plays are presented outside the regular class there are possibilities for student development other than membership in the cast. Often times much interest and enthusiasm can be generated by the use of some sort of backstage organization. Such jobs as stage manager, master of properties, personal property girl, mistress of wardrobe, carpenter, electrician and call boy may be given to students not participating in the play. Responsibility and leadership can often be taught through this device.

Both the discussion and reading of poems and narratives can be carried on with profit in the junior high school auditorium class.

In discussing a poem or narrative the instructor should inform the student about the author or guide him in studying the author. Then the setting should be described by the teacher, or students should be directed to sources where an idea of the setting may be obtained. Next, a clear distinction should be made between intellectual and emotional meanings. And finally, the pupil should have guidance in finding these meanings.

After students are familiar with the content of the poem or narrative a second reading may take place for the purpose of giving attention to presentation. Such matters as pronunciation, enunciation, rate, quality, emphasis, and visible action should be criticized. It has been the writer's experience that the materials on interpretative reading found in Woolbert and Weaver's high school text, "Better Speech"[1] can, with careful explanation, be presented to junior high school students. Likewise the materials in Fort's secondary school speech text, "Oral English and Debate"[2] can be utilized.

Junior high school students are capable of giving short talks ranging from two to five minutes in length. It is not especially difficult to choose speech topics even for seventh graders. The first speech assignment may include such a simple subject as "Yourself." The instructor may suggest an outline:

1. When and where you were born.
2. Experiences of early childhood.
3. Schools attended.
4. Favorite work and recreation.

Practically every seventh grader is capable of giving a fairly good three minute talk on this subject. At the conclusion of this article the reader will find a list of appropriate topics for speeches.

It is not as difficult as it would at first appear to explain the different types of reasoning to junior high school students. Lyman M. Fort's book, "Oral English and Debate" contains very clear, concrete material illustrating induction, deduction, analogy and cause to effect arguments. Most of the practical suggestions for debaters in Woolbert and Weaver's "Better Speech" can also be used. Later in this discussion a list of debate questions for junior high school students will appear.

[1] *Better Speech*, Woolbert and Weaver, Harcourt, Brace and Co.
[2] *Oral English and Debate*, Fort, Henry Holt and Co.

The occasional discussion of personal problems in class stimulates thought and creates the habit of orderly procedure in dealing with problems. A chairman may be appointed for the period. He presents the case question to be discussed or asks someone to present it. The instructor may project herself into the discussion if it becomes necessary to inform or advise.

The following case question illustrates a type of question which may be used:

"John has just entered a new school. Between the second and third period classes he wants to get a drink at the fountain. He pushes his way to the fountain in spite of the fact that many are standing in line. This procedure was customary in the small school from which he came. A monitor taps him on the shoulder and asks him to go to the end of the line."

After such a case as this is clearly stated such questions as the following may be discussed—

1. Is it a good custom for people to stand in line and take turns?
2. If you were one of the boys John pushed in front of what would you have done?

Many such problems can be devised by students and teachers. Many volumes of such cases are available for purchase.

Finally, let us consider the matter of materials. It is the writer's intent to present here a short list of materials which are valuable in developing and organizing speech activities in the junior high school. An entire volume could be written on materials alone, but space for this article is limited. The materials here listed have been tested from the standpoint of interest and worth-whileness over a period of three years and with over a thousand students.

Volumes of Plays

1. **A Treasury of Plays for Children**
   Edited by Montrose J. Moses
   Little, Brown and Company
2. **Another Treasury of Plays for Children**
   Edited by Montrose J. Moses
   Little, Brown and Company
3. **Portmanteau Plays**
   Edited by Stuart Walker
   D. Appleton and Company
4. **Short Plays**

Selected by Webber and Webster
Houghton Mifflin Company

5. Atlantic Book of Modern Plays
Edited by S. A. Leonard
Little, Brown and Company
6. One Act Plays for Stage and Study. Series II
Samuel French
7. Junior Play Book
Edited by Helen Louise Cohen
Harcourt, Brace and Company
8. Harvard Plays
Edited by George P. Baker
Brentanos (1918)
9. Plays for American Holidays (Festivals)
Edited by Schauffler and Sanford
Dodd, Mead and Company
10. Plays for American Holidays
(Christmas and Other High Days)
Edited by Schauffler and Sanford
Dodd, Mead and Company

Volumes of Poetry

1. Silver Pennies
Collected by Blanche J. Thompson
Macmillan Company
2. One Hundred and One Famous Poems
R. J. Cook, Chicago
3. Yesterday and Today
Edited by Louis Untermeyer
Harcourt, Brace and Company
4. Modern American Poetry
Edited by Louis Untermeyer
Harcourt, Brace and Company
5. Contemporary Poetry
Edited by Marguerite Wilkinson
Macmillan Company
6. New Poems That Will Take Prizes
Edited by Shurter and Watkins
Noble and Noble

Volumes of Narratives

1. New Pieces That Will Take Prizes
Compiled by Harriett Blackstone
Noble and Noble
2. The Humorous Speaker
Edited by Paul M. Pearson
Noble and Noble

3. The Children of Oden
   By Padraic Colum
   Macmillan Company
4. Gold's Doom
   Translated from the Sandskrit
   by Arthur W. Ryder
   University of Chicago Press
5. A Book of Golden Deeds
   by Charlotte M. Yonge
   Macmillan Company
6. Tales from Greek Mythology
   by Katherine Pyle
   J. B. Lippincott Company

Speech Topics

1. Amusements I Like.
2. Men I admire.
3. Boys I Admire.
4. Girls I Admire.
5. My Dog.
6. What I do with my Money.
7. My Favorite Book.
8. My Favorite Sport.
9. Care of School Property.
10. The Value of Time.
11. Table Manners.
12. Entertaining a Guest.
13. Being a Guest.
14. Assembly Manners.
15. Manners in the Corridor.
16. Classroom Manners.
17. Gifts.

Debate Questions

1. Resolved, that the tipping system should be abolished by law.
2. Resolved, that the student council plan of student government should be adopted by our school.
3. Resolved, that a student caught cheating in an examination should lose the credit in that course.
4. Resolved, that the vaccination and immunization of children for epidemic diseases should be made compulsory.
5. Resolved, that the honor system should be adopted by this school.
6. Resolved, that voting should be made compulsory.
7. Resolved, that intra-school athletics are more beneficial than inter-school athletics.
8. Resolved, that athletics in our high school receive too much emphasis.

9. Resolved, that the free textbook system is desirable.
10. Resolved, that no one under sixteen years of age should be allowed to drive a car.
11. Resolved, that final examination should be abolished.

Case Questions

1. Conduct Problems for Junior High School Grades
   Fishback and Kirkpatrick
   D. C. Heath and Company
2. Case Studies for Classes in Civics
   by De Witt S. Morgan
   Laidlaw Brothers
3. Studies in Conduct, Book Two
   Hague, Chalmers and Kelly
   University Publishing Company
4. Studies in Conduct, Book Three
   Hague, Chalmers and Kelly,
   University Publishing Company

THE VERSE-SPEAKING CHOIR

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THE term *Verse-Speaking Choir* may suggest to some an array of human beings in solemn lines assembled, emitting poetry in as valiant and vociferous unison as the village choirs of our childhood once "rendered" *Bringing in the Sheaves,* with appropriate repetition of some of the most trenchant concluding phrases by the untiring bass on the back row, assisted at certain crises by the second bass and a public spirited alto. There was something admirably courageous in the stoical way in which these choirs faced their audiences as if, after accepting a challenge, they were determined to stare the enemy down and complete the last pectoral and orotund in a manner befitting a belligerent exhibitionist, defending his country. The term *choir,* therefore, in its American connotation, is likely to suggest what, in this particular instance, it is not; for the purpose of the director of a verse-speaking choir is not to produce a chorus of self-exhibitionists, chanting defensively in unison, but to assist a group of individuals to interpret poetry *together,* frequently adding bodily action to the vocal

expression,—"speaking sounds in rhythm and rhythmically moving."

The educational possibilities of such choric or choral speech were illustrated recently at one of the sessions of the Western Association of Teachers of Speech by a group of students under the direction of Miss Elizabeth Jenks, acting head of the Department of Speech Arts of San Jose State College, who is continuing this year the work of the verse-speaking choir which was started last year by Dr. Virginia Sanderson. The enthusiastic reaction of many of those who heard this group interpret poetry seems to justify a more detailed discussion of the origin of verse-speaking choirs, the application of the idea to some of the speech work now being done in California, and the value of such work in helping to solve the problems of the teacher of oral interpretation of verse.

In her introductory talk, preceding the reading by the San Jose choir, Miss Jenks referred to it as "an American adaptation of an English idea." Miss Marjorie Gullan, director of the Polytechnic School of Speech Training in London, has been an exponent of choral reading of verse for some years,[1] and has traveled extensively with groups of her students, demonstrating "the beauty and use of choral speaking and rhythmic movement to spoken poetry, both as aids to better speech and as an art in themselves." She has worked both with children and with adults; and, according to Miss Elizabeth Keppie of Pasadena Junior College, who is well informed upon the verse speaking choirs of England because of her recent observations there, Miss Gullan conducts each year a Speech Festival in London, in which all the schools of the city are invited to participate with choirs ordinarily not exceeding twenty. In the selection of the material to be read, Miss Gullan advocates that which is adapted to the literary appreciation of the speakers,

[1] The address of the Polytechnic School is 15 Langham Place, London, W. 1. The bulletin of The Verse Speaking Fellowship may be obtained by writing to this address, in care of G. N. Kerby or Eric Mackintosh. In the words of its editors, "The Fellowship exists to bring together those all over the world who are interested in speech training in the schools and in verse speaking both for children and adults." The New Educational Fellowship, 11 Tavistok Square, London, W. C. 1, is also a source of information on this subject. This information was obtained from bulletins which Miss Keppie distributed at one of the sessions of the San Francisco convention.

and which has a strong, impelling rhythm, contrasted moods, and vivid images. The English readers are in costume, frequently in the long, loose Grecian robe, suggestive of a Greek chorus. The San Jose Choir, in this matter of costuming, and in several other respects, differs from the English. Regarding the origin of the idea of choric speech, apart from dramatic choruses, it is rather illuminating to note that Miss Gullan says: "Again and again I hear that such-a-one has been working at this before he or she ever knew that anyone else was doing it. That is one of the thrilling things of life,—the discovery of the fact that in all sorts of corners, big and little, people are working away, without knowing it, at the selfsame thing. Then one day the mysterious wave of interest which they have all created by this work done alone and yet together, breaks and rolls them all up on the shore to meet and greet and rejoice." Certain it is that in England this kind of work has advanced because of Miss Gullan's understanding of its value for those who would read fully and well and for those who would teach others to do so. Indeed, judging from some of Miss Gullan's reminiscences, this interest of hers extends far back into her childhood when she listened to a Scotch orchestra and longed for some method of making music of the light, medium, and dark speaking voices which would equal that orchestral harmony.

The Verse-Speaking Choir at San Jose State College is unique in its interpretation of such poems as Vachel Lindsay's *Congo* where the opportunity for correlation of bodily and vocal expression is excellent. At the beginning of this poem, the group of ten, arms interlocked, start swaying with a decided rhythm left and right, the low voices at the right end speaking the first four lines.

> "Fat black bucks in a wine-barrel room
> Barrel-house kings with feet unstable
> Sagged and reeled and pounded on the table,
> Pounded on the table,"

The entire group bends backward at "sagged and reeled," both of which words are elongated by the speakers. Then all bend far forward, each one's hands clasped tightly in front. At "pounded on the table," hands and arms move with sharp staccato movements up and down, and continue this rhythm vigorously, as the middle voices say, rapidly,

"Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, boom.
With a silk umbrella and the handle of a broom."

All complete this unit with

"Boomlay, boomlay, boomlay, boom."

A single high masculine voice at the left, in a pitch and inflection suggesting primitive religious ecstasy, carries the two lines,

"Then I had religion, then I had a vision,
I could not turn from their revel in derision."

At these lines the entire group slowly turn sideward, hands slightly uplifted, fingers grotesquely opened. As the low or "dark" voices, quietly ominous, follow with

"Then I saw the Congo, creeping through the Black,
Cutting through the Forest with a Golden track,"

right arms are extended and moved rhythmically left as the group bends forward, eyes staring into the imaginary forest blackness ahead. Middle voices, with a contrasting pitch and tempo, cut in with

"Then along that river bank
A thousand miles
Tattooed cannibals danced in files,"

while the entire group move quickly up and down, bodily rhythm accentuating the words. When the high voices begin,

"Then I heard the boom of the blood-lust song
And a thigh-bone beating on a tin-pan gong,"

all stand as if listening, and at

"'Blood,' screamed the whistles and the files of the warriors,"

they sway to the left and upward, holding that position until the next line,

"'Blood', screamed the skull-faced, lean witch-doctors."

In both of these lines, the word *Blood* is drawn out into a kind of savage fanaticism.

"Whirl ye the deadly, voo-doo rattle," and all heads are turned suddenly in various directions.

'Harry the uplands' shout the middle voices.
'Steal all the cattle,' exult the low.

'Rattle ,rattle, rattle, rattle,
Bing!' conclude the high triumphantly."

And then all on the refrain,

"Boomlay, boomlay, boomlay, Boom!"

But this last line is scarcely in the manner of a college yell. The low voices weave into the pattern with

"A roaring, epic, rag-time tune
From the mouth of the Congo
To the mountains of the moon,"

and the group, on the second line, turn left, each bending down just enough below the one next to him to form a descending line, while arms accentuate the downward movement. On the next line, they turn right, with arms upraised, "to the mountains of the moon," still maintaining the graduated effect in the heights of low, middle, and high. High voices, with nervous rapidity, break in with,

"Death is an Elephant
Torch-eyed and horrible,
Foam-flecked and terrible,"

More rapidly, come

"Boom, steal the pygmies," from the middle voices.
"Boom, kill the Arabs," from the low.
"Boom, kill the white man," from the high.

And all, swaying, moan slowly and wierdly,

"Hoo, Hoo, Hoo."

Each time the sound thins out until it is scarcely audible.

In the next unit, the vocal division in pitch is accentuated by a physical division, each group separating slightly from the other, holding its position in which a distorted hand and finger gesture predominates.

High voices: "Listen to the yell of Leopold's ghost
Burning in Hell for his hand-maimed host,"
Low voices: "Hear how the demons chuckle and yell
Cutting his hands off, down in Hell."
Middle voices: (more slowly, creepily, as if in lamentation)
"Listen to the creepy proclamation,
Blown through the lairs of the forest-nation,
Blown past the white-ants' hill of clay
Blown past the marsh where the butterflies play."

Then, as the low voices warningly interrupt with

"Be careful what you do,
Or Mumbo-Jumbo, God of the Congo,

all ten students move together again, leaning backard, retaining the grotesque effects of fingers and hands, and speaking crescendo,

"And all the other
Gods of the Congo
Mumbo-Jumbo (diminuendo) will hoo-doo you."

The diminuendo is continued on the second, "Mumbo-Jumbo will hoo-doo you," and finally, scarcely articulate, "Mumbo-Jumbo will hoo-doo you,"—suggesting in the spectre-like tones, all the witchery and superstition of the primitive. On each of these last three lines, the entire group bends backward, right arm curved upward, for the words, "Mumbo-Jumbo;" and then it curves forward, bringing the arms toward the audience, with those uncannily stiff projecting fingers on those seemingly distorted hands expressing completely the spirit of this whole first movement of *The Congo.*

New York by John Burton, a study in the gray, infinite hardness of New York City, affords unusual opportunity in the use of the pause and in subtle phrasing. Much of the interpretation here depends upon correct centering and focusing, and upon a smooth, inevitable approach to a climax which is then accentuated by the pause and by complete change in volume and pitch in the next group of words. In working with this poem, Miss Jenks found that final plosives, such as "t", were not always for staccato effects. In the first stanza, they do emphasize relentlessness, but in the opening of the third stanza they do not suggest the same feeling.

"Feet (pause) feet
Marching
On the hard street,
Down (pause) and up
Continually . . .

There the "t's" dominate and are like the click of heels on stone.

"Pavement (slight pause)
Walled high
With concrete towers
That eclipse the sky,
And almost meet
High above
The street . . .

Other and heavier sounds are woven into the phrasing of this stanza. The "t's" become a minor thread in the tapestry. Then

"I sigh
For grass (pause) cool and sweet
Far (pause) from this street
Of despairing feet—
Of despairing feet
Caught in the rut
Of the chariot
Of the God of Greed . . . "

Here the effect of the "t" is softer. In this stanza, the high voices, with wistfulness, speak the first portion. Then other voices, reinforcing with more rapid tempo as the feeling mounts, in the last four lines. The middle voices then ask,

"Must they stay
Marching so alway,
When the souls they bear
Would be elsewhere?"

The low, slowly, "Look at the eyes—," a pause, and then the building with increasing intensity,

"The hard stare
Of men who fear
The street's snare,
And drudge (pause) and gape,
And ache (pause) to escape,"

a long pause, and then very quietly,

"But where?"

It is seldom that one finds a better illustration of emphasis resulting from a careful progression and contrast than in, "But where?" One voice could not suggest all that the group does in those two quietly grim words at the last. The whole poem is a steady mounting, emotionally, with individual contrasts in pitch, volume, and tempo, in some of the separate units to point the emphasis of the whole.

Rudyard Kipling's *Boots* is an intense study in rhythm, and perhaps, more than any other poem which members of this choir read, it illustrates the power which comes from a steady climbing from slow tempo and subdued voices to a frantic tempo and maniacal frenzy. It does not depend upon gesture, as does the Congo;

posture is more significant. Shoulders droop, arms hang dead at the sides, heads are lowered at first, and then gradually raised as the emotion increases to its climax,

> "Try—try—try—try—to think of something different—
> Oh—my—God—keep—me from goin' lunatic!
> Boots—boots—boots—boots—movin' up an' down again!

A long pause, and then in gray tones, as dead as those arms, and those bodies sagging in hopeless resignation,

"There's no discharge in the war!"

This contrast, which occurs at the end of each stanza, is likely to break the poem if it is overdone or not timed correctly; and facial expressions can become too painful!

Miss Jenks has found that assigning four or five of the choir to different poems is desirable at times; four girls, for example have been doing very superior work in lyrics and in a refrain poem such as Dana Burnett *The Ragged Piper,* with its "Fa la la la lorum, And fa la la lum ti o." And *The House That Jack Built,* good laboratory material for breath control, crisp articulation, increasing tempo and expressive gesture, seems to be adequately done with only two feminine and two masculine voices. "Solo" work is effective in Hilaire Belloc's *Jim,* together with gestures and exaggerated facial expression. For Carl Sandburg's *Jazz Fantasia* about six voices are sufficient. It is interesting to conjecture what a group of students might do with such poetry as Vachel Lindsay's *The Chinese Nightingale,* Alfred Noyes' *Lilac Time,* Joseph Auslander's *Steel,* or Sir Henry Newbolt's *Drake's Drums.*

According to Dr. Virginia Sanderson, who began this work at San Jose and who has recently organized a verse-speaking choir at Columbia University, it soon becomes evident to anyone directing such a choir that "verse-speaking" offers unrealized possibilities for speech improvement. "The values," she says, "may be summed up briefly, though inadequately, as follows:

1. A marked improvement in range, flexibility, control, and quality of voice soon becomes evident.
2. There is a loss of self-consciousness and a resultant freedom of expression on the part of the individual student as a result of working with the group.
3. There is a decided improvement in enunciation of words.
4. Work in the choir brings an increase of voice and body co-ordination.

5. Excellent training in breath control is afforded.

6. There is a quickening of oral perception on the part of members of the choir.

7. This type of training results in the development of bodily expression (pantomime) in many instances.

8. Appreciation of poetic rhythm and ideas is aroused.

9. The imagination is stimulated and developed."

Dr. Sanderson also feels that there are certain dangers and difficulties which must be guarded against both by the director and by the members of the choir. These she summarizes as follows:

"1. The individual student may strain his voice in an attempt to secure too quickly variety and volume of tone.

2. The student may strain his voice through insistence upon his taking a pitch too different from the one he uses normally.

3. Since the members have a tendency to imitate one another's voices, inflections, and so forth, care must be taken lest the result be monotony of pitch and tone quality; individuality must be maintained, though subordinated.

4. The director must not encourage his group to imitate his delivery and voice, even though he must work against the interpretation becoming mechanical, and 'sing-song' in tone.

5. The enunciation of individual members and of the choir as a whole must be carefully watched.

6. The tempo of selections must not be allowed to drop.

7. Particular care must be taken in regard to students who are self-conscious and nervous lest they become discouraged at not being able to use their voices or co-ordinate voice and body as easily as other members of the group."

Miss Jenks has found that one of the chief problems of the director of a choir is to keep the students from imitating each other in pitch and from competing in volume, especially when they are beginning to work on a poem.

One hesitates to play the role of prophet and attempt to say what the future of verse-speaking choir work will be in America. In fact, there seems to be no pressing need for prophecy, since the present, for the teacher of speech, is generally quite ample. In the West, this kind of work seems definitely to have "entered the field"—one need scarcely say "of speech," since that word calls for another paper. Judging from the interest shown at the Western Association of Teachers of Speech in November both in Miss Keppie's discussion of English verse-speaking choirs and in Miss Jenk's demonstration of the adaptation of the idea as it has developed at San Jose State College, one is probably safe in saying

that the future of "choral speech" in this part of the country is assured. Certainly, it spells salvation for those teachers of oral interpretation who are confronted with the problem of directing large numbers of students. It would also be helpful as Dr. Sanderson has already pointed out, to teachers in charge of auditorium periods where large numbers of students must be kept occupied in some worthwhile study, and to teachers who must combine oral English instruction with the regular teaching of English.

And, in order that this may not appear to be the mental seething of a restless California spirit, seeking laurel wreaths for the state, may I add that "we" are ready to admit that, constitutionally, there may already be as many verse-speaking choirs in each state of the Union as there are senators and representatives. We render unto Aristotle the things that are Aristotle's! Meanwhile, the idea works.

THE RELATION OF DEXTRAL TRAINING TO THE ONSET OF STUTTERING, A REPORT OF CASES

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A FEW isolated case reports in the literature have indicated a close temporal relationship between a change from left to right-handedness and the onset of stuttering. Whipple[1], Ballard[2], Nice[3] and Claiborne[4] reported speech disturbances followed enforced training and usage of the right hand in left-handed individuals. To our knowledge, however, there are no case reports of speech disturbances ensuing upon imposed right-hand training of amphi-dextrous individuals. The case reports in Group I and II indicate this relationship.

Group 1—Left-handedness and Dextral Training.

Case I. Male, age twelve years. He was good in health when first examined, right-handed for all manual functions, and the stuttering symptoms were mild in severity. He began to talk at age two and a half years and was left-handed. On entering school at age six years he was compelled to use the right hand for writing; onset of stuttering occurred in the same year; the medical

history is negative for facts pertinent to the speech disturbances.

Case 2. Male, age nineteen years. At time of first examination he was in excellent physical condition, right-handed, and presented intense tonic seizures of the speech mechanism when talking. Early developmental history is unremarkable and positive for left-handedness; was changed to the right hand by parents at age four years and began to stutter later in the same year; there are no medical facts relative to the onset of stuttering.

Case 3. Male, age four and a half years, physically sound, right-handed and stuttered badly when examined. Speech development began precociously at age nine months. He was natively left-handed but was taught to use the right-hand, beginning at age two years, for feeding, personal habits and drawing; symptoms of stuttering first appeared at age two and a half years; the medical history is unremarkable.

Case 4. Male, age twenty-eight years. When examined was in good health and physical condition, right-handed and stuttered very severely. He was natively left-handed but was changed to the right hand at age six years; stuttering began later in the same year; medical information is strictly negative.

Case 5. Female, age eight years. Physical condition good, stuttering symptoms very severe and right-handed. At age seven she fell and fractured the left clavicle and afterwards learned to use the right hand especially for writing; stuttering developed four months after this enforced manual change.

Case 6. Male, age seventeen years; when first examined he was in good physical condition, right-handed and stuttered slightly; was left-handed prior to entering school at age five years when he was forced to write with the right hand; he began to stutter six months later; the medical history offers no information pertinent to the onset.

Case 7. Female, age nineteen years; she was in normal physical condition when examined, right handed and stuttered severely; was left-handed from earliest grasping movements, the mother immediately enforced dextral usage; the stuttering symptoms date from age two years; the medical history is unremarkable.

Case 8. Male, age ten years; physical status normal, right-handed and stuttering of very mild grade; he began to talk at age fifteen months; was natively left-handed until age six years

when he was taught to write with the right hand; began to stutter three months later; medical and development history is negative.

Case 9. Male, age twelve years; physical condition good, right-handed and stuttering of severe grade; left-handed until age of five years when he was changed to the right hand; development and medical history is unnotable for pertinent data.

Group II—Amphi-dexterity and Dextral Training

Case 1. Male, age thirteen years; physical condition excellent, right-handed and stuttered moderately severe when first examined; he was retarded in speech development until two and a half years of age and at this time he began to stutter; he was amphi-dextrous as a child and spontaneously attempted to learn to write with the left hand in school but was compelled to conform to standard methods; no pertinent medical data.

Case 2. Male, age nine years; physical status sound, right-handed and stuttered severely when examined; normal development of speech during second year; history indicates early sinistral usages and facilities; onset of stuttering occurred at age four after a superficial injury to the right fronto-temporal region of the head; medical service not required or obtained; neither sensory nor motor disturbances other than stuttering present; physical examination revealed no cranial indentation or superficial scars.

Case 3. Male, age twenty-nine; physically sound, right-handed and stuttered severely when first examined; early developmental history unremarkable; amphi-dextrous in early childhood; began to stutter at age three years; medical history furnishes no information pertinent to the onset of stuttering.

Case 4. Male, age twenty-one; physical condition good, right-handed and stuttered very severely when first examined; he was retarded in speech development until two and a half years of age, stuttering became manifest at this time; he was amphi-dextrous when he began school and was forced to write with the right hand contrary to his inclination to write with the left; stuttering is reported to have become more severe at this time; the medical history is unremarkable.

The case citations by previous writers together with our own demonstrate that:

1. Right-handedness should not be imposed on left-handed individuals.

2. The amphi-dextrous should be taught to use the left hand especially for writing and to avoid the acquisition of dextral skills.

The inferences from the few cases cited cannot be said to have statistical validity but in the above cases it is evident that the acquisition of skills by the right hand in the left-handed and amphi-dextrous reduced and disturbed the functional integrity of the speech mechanism.

Amphi-dexterity may be thought of as an expression of native left-handedness maintained by the organism despite and together with the dextral skills imposed by the right-handed environment.

Articulate speech is a product of bi-lateral neuro-muscular groups under the functional dominance of the left cerebral cortex in normal right-handed individuals and vice-versa for left-handers. Whereas, writing or graphic speech is a product of uni-lateral neuro-muscular groups under the same functional dominance of the left cortex in right-handers as is articulate speech. Clinical neurology supplies verifiable data that in cortical aphasia in right-handed patients, in which there is not only a deterioration of articulate speech but also of writing or graphic speech as well, the lesions are located in the left cortex and vice-versa for the left-handed. When graphic speech is imposed on the right hand, so to speak, in the left-handed and amphi-dextrous the corresponding cerebral cortex acquires by training a function that places it in active opposition to its homologue in speech production, be it graphic or articulate, making for the peripheral disturbance known as stuttering.

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WHITHER THE TREND IN DEBATING?

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HEREWITH are presented in skeleton form the replies to just another one of those impertinent questionnaires. With our modern craze for facts and statistics, we are constantly laying bare the dry bones of about every subject of human interest. Some of the answers to my list of inquiries confirmed my own pet theories, but these may not be yours, and so I shall refrain from interpreting the results. All I shall do will be to report the classifications of the replies that came to me. Conflicting voices are in the air, and there may be some value in trying to catch a few of these outcries, which may, in some sense, show us the direction and velocity of the wind.

The initial copies of the questionnaire were mailed in January, 1929, and most of the replies came in by the end of the academic year. Nearly six hundred copies were mailed to collegiate institutions mentioned in the current *World Almanac*. From time to time additional copies have been urged upon the attention of teachers of speech who failed at first to hear our call. In a number of instances third copies have been sent out. From the last mailing in October, 1930, thirteen replies have been returned.

Altogether 159 colleges and universities are represented in the final results. Of these 53 came from institutions having chapters of Delta Sigma Rho; 41 from chapters of Tau Kappa Alpha; 37 from chapters of Pi Kappa Delta; and the remainder, 38, from those educational centers where no chapter of a forensic fraternity has been located. Though a larger harvest of replies, notably from some of the smaller colleges, might have changed the classifications in some degree, the trend is doubtless well indicated; for the answers came from every type of college and university, large and small, state and private, in all parts of the country.

Since two of the original questions called for names and addresses of debating officials, these have been omitted from this report. In some instances there was doubt expressed in the answers, and in a few cases a failure to interpret the query as it was intended. Comment is offered only when the question proved

a bit obscure or when the reply seemed to need further elucidation. Otherwise, it seemed advisable to present in serial order the questions, with a brief tabulation of the results. If the numbers reported after a given question do not add up to a total of 159, it is understood that some of the persons replying failed to answer. All tabulations are mutually exclusive, except when the statement is made that two or more items from the same questionnaires were included in the totals. After these preliminary comments, we may begin at once the quotation of results obtained.

1. How many intercollegiate debates did your institution hold last year?

In the 159 reporting colleges a total of 2847 debates were held, making an average of almost 11.68 for each. Within certain number groupings, the figures follow: 13 held fewer than five; 48 held from five to ten each; 26, from eleven to fifteen; 49, from sixteen to twenty-five; 24, from twenty-six to thirty-five; 12, from thirty-six to forty-five; and 3 others fifty, fifty-seven, and sixty-four respectively. No doubt this record far exceeds in number the debates of older days, when most held but two or three dual or triangular intercollegiate contests in a season.

2. What was the average size of the audience?

An attendance below fifty is mentioned by 42 different colleges and universities; from fifty to one hundred by 73; from one hundred one to two hundred fifty by 29; and upwards of two hundred fifty by 17. The highest figures are six hundred for a Harvard debate, but none of those just given account for a few spectacular or unusual performances, like those of international contests. Attendance at debates with certain English teams has reached at least twenty-eight hundred once, and more than two thousand several times. When one complains of the loss of audience in recent years, should he not compare the figures for debates with those for club, luncheon, or other groups as we organize them today?

3. Are audiences decreasing or increasing in size?

Reports from 65 indicate a fairly stable attendance; from 53, an increase; and from 40, a decrease.

4. Mention any plans used to secure greater audiences.

More than a score of definite means were cited, some of them a number of times. Publicity in regular news style is mentioned 30

times; advertising posters, 18; other advertising, 6; special announcements in hall, chapel, or fraternity, 6; taking the discussions to clubs, 24, and to high school audiences, 12; newer types of debating 13; requiring speech students to attend, 10; audience voting, 8; open forum debates, 7; use of current or local questions, 6. All others that were noted five or fewer times: special invitations, having music or a short play before the debate, free or reduced admission, shortened time of the debate itself, having fewer contests, and closing the night against other engagements. No special attempts are made to increase the audience in 35 institutions; of this number, 17 report attendance as stationary, 9 as decreasing, and 7 as gaining.

5. What rewards are given the debaters besides semester-hour credit?

Medals are mentioned 18 times; keys in 16; money prizes in 15; pins of some variety in 10; college letters in 10; cups in 8; and scholarships in 2. No special recognition is provided in 31 colleges and universities. Forensic society membership is the sole award in 25 colleges, six of which pay for the debater's emblems or keys; trips alone are mentioned 5 times; a special honor at commencement 1; and fobs 1. Several give a pin to underclassmen and a letter, election to a forensic fraternity, or some added recognition to seniors.

6. How many hours of credit yearly may a student earn for debating?

Nearly all replies were in terms of the semester-hour, but no academic credit at all is granted in 47 instances. One hour is possible in 10 places; two hours in 48; three in 26; four in 8; six in 5; and nine in 1. Part of the replies mention also the total hours that may be earned during the entire course. These are,—two hours in 2 cases; three hours in 3; four in 3; five in 2; six in 5; nine in 2; and ten in 2.

7. To what degree do you have intramural debating?

Except for the questionnaires that return indefinite or no replies, 49 report no intramural forensics at all; 24 mention debating with no further information; 18 mention interclass contests; 34 have society or fraternity debating; 7, freshman; and 2, sophomore. While at least a score have rather generous programs of literary society and intramural debate and oratory, a pronounced

tendency is evident in favor of the forum, interclass, or intramural contest as a substitute for the once famous society or fraternity debating. Only three or four mention directly that debates still interest the regular social fraternities. One correspondent remarks that the only intramural forensics in his university are found in the familiar "bull session." Yet some large universities, as well as many small colleges, still maintain a healthy tradition of intramural tournaments. The most elaborate of these are reported from Washington State College, with 34 teams engaged in annual clashes; from Ohio State University, with 40; and from Purdue University, with 46.

8. Do you still have active *local* literary or debating societies?

Affirmative replies, 83; negative, 72. Of the affirmative total, however, 8 local groups are described as somewhat inactive, but twice that number are said to be flourishing; 3 others are recently dead; and 1 is "worse than dead." Three teachers of debating complain that newer campus organizations have crowded out the old forensic societies; 5 speak of newly-promoted forensic clubs. No doubt some of the old debating societies have been enlarged into all-student forums. What surprises me most is that the literary or debate society holds on so tenaciously in many colleges and large universities. Several replies show that, while the literary groups have ceased to carry on, the debating club in the same environment has contrived to stem the tide of apathy.

9. To what debate leagues or organizations do you belong?

Of the 159 reporting, 131 institutions are members of some national honorary forensic society; fully half the remaining 28 belong to some state or district conference; and about half of the total belong to a national society and also to some local league.

10. Do you hold debates before off-campus clubs or societies?

Affirmative replies, 105; negative, 36; yes, but rarely, 7; will try this plan, 9. Success is mentioned in 80 cases, failure in only 2.

11. Do you encourage audiences to take part in these?

Affirmative, 84; negative, 25; will try, 2.

12. Add any further comment on open-forum or audience features. About 50 offered interesting comments, which might be divided roughly into three classes in nearly equal numbers. Some find the audiences able and willing to participate, and a lesser

number confine the forum feature solely to asking questions of the debaters; some have found the people unresponsive, or the time monopolized by a few voluble talkers, or the occasion one in which members of the audience air their political and social views, without regard to relevancy to the topic being debated; and a third class, choosing a chairman well, directing the forum carefully, and shutting off the tedious ones, report the audience features a help to the debaters.

11. To what extent have you allowed audiences to vote on the *merits of the question for debate?*

Never, 65; frequently, 29; sometimes, 24; a few times only, 24; once, 7; gave up this plan, 2.

12. To what extent have you allowed audiences to vote on the *comparative merits of the teams engaged in the debates?*

Never, 52; frequently, 31; sometimes, 27; a few times only, 27; once, 9.

13. Does your institution favor audience decisions? Do you?

Affirmative, in both instances, 52; negative, 68; neutral, 12. Institution opposed, coach favorable, 16; institution favorable, coach opposed, 7; institution opposed, coach neutral, 1.

14. What proportion of your debates are judged by three judges?

Replies, mutually exclusive, are: none, 42; fewer than half, 28; a few only, 26; half or more, 13; most, 23; all, 14.

15. What proportion is judged by more than three judges?

None, 122; some, 11; all, 1.

By the single "expert" judge?

None, 36; one, 9; a few, 6; some, 55; half, 9; most, 17; all, 13. Gave up this plan, 2. Will try another year: yes, 12, possibly, 3; no, 29.

16. How many debates have you held without decisions of any kind?

None, 37; one, 10; a few, 19; some, 28; half, 8; most, 6; all, 5.

17. Underline the name of the form you personally think is most likely to be fairest on the average or in a series of debates,—three judges, single judge, audience decision, no decision.

Single judge, 56; three judges, 39; no decision, 23; audience decision, 11. Two inquired how no decision could be "fairest." It certainly could not be, if we insist on *some* decision; but might

not the absence of a decision be the most satisfactory, all things considered, or fairest to the debaters, in the long run?

18. How can we get audiences more interested in the *subjects* of discussion rather than in the outcome, decision, or "who won the debate?"

Though 76 correspondents, in various statements and intimations, mentioned that subjects for debate should be chosen that will interest the common run of persons, the answers ranged all the way from the laconic "Make better debates" to the more laconic "God knows." Only 17 offered no comment at all. Other answers were as folows: better debating, no decision, having audience forum, and "don't know" with 13 each; discourage boasting about victories, 8; publicity, 7; hold international debates, 4; there is no way, 4; get the debaters more interested, 7; use newer methods, 3, less technique, 2, and "we don't worry about it," 2.

"By a better presentation of facts and less emphasis on debate tactics."

"By giving attention to the technique of persuasion."

"Unless the audience is intelligent, there is nothing to do."

"Not until our audiences become interested in public questions."

"That's a problem for the debaters themselves; it is their job to interest the audience."

"By having debaters who are more interested in the subject than in the decision."

"Cannot be answered."

"By using the open forum method, the success of which rests largely with the chairman."

"If I could put on a debate on companionate marriage in this denominational school, I certainly could draw a crowd."

"This is a long, slow process: college spirit runs too high."

"Offer subjects which the audiences are already interested in, and not questions that audiences would not even read a President's speech on."

19. Name types of questions that appeal to audiences.

All the types named have been included in the tabulations. Many correspondents mentioned two or more separate ones, and so there are more mentions than the total number of questionnaires.

Political, 32; social, 24; local, 23; human interest, 23; economic, 19; timely, 19; religious, national, sensational, and audience appeal, 5 each; vital, moral, and non-technical, 4 each; semi-humorous, crime, philosophical, 3 each. No answer at all, 33 questionnaires.

20. Will judges follow rules that are given them?

Yes, 35; no, 33; some will or all will sometimes, 46. No rules at all are given judges by 31 colleges.

21. How elaborate rules do you advocate for judging?

Simple or very simple, 73; none, 57; ballot only, 10; no reply.

PRINCIPLES OF GOOD TEACHING APPLIED TO SPEECH EDUCATION IN THE ELEMENTARY SCHOOL

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THE educational world seems agreed that there are basic educational doctrines which underlie good teaching. As to just what these are, how many there are, as to whether they are scientific enough to be called "principles," perhaps no two educators could agree. A great genius-personality may break most of the laws of teaching and yet be a brilliantly successful teacher. A superior teacher may be unable to name one of these guide posts. She, like the genius-personality, is born, not made, for teaching. An average teacher may obey her laws of teaching too mechanically. A poor teacher may know these laws by heart and be unable to practice any of them. Our well-trained teachers today, however, realize that the success of their teaching depends largely on the practice of basic doctrines of teaching.

The teacher of speech, especially in the elementary school, finds herself in a pioneer field. Preceding her there have been many teachers who knew the speech practices of an elocutionary era and

who spoke the English language correctly, even if a bit mechanically, but who for the most part lacked the opportunity to benefit from a scientific background of psychology. Much of their teaching was based on personal opinion or private worship of some great leader whose tenets they followed and whose laws they obeyed. Little or none of it was done as a result of objective experimentation through various mchanical helps, by victrola recordings[1], by studies in dialect, or by the use of the phonoscope. Objective tests for entering students or for checking progress had not been formulated. The weight of approval or disapproval of any speech teaching often depended on the theory of the teacher's teacher. Such investigations of stuttering, based on physical as well as emotional reactions, as are now being conducted at the University of Iowa under Dr. Lee Travis were unknown.[2] Quack cures for stuttering were numerous. These speech and elocution teachers of an earlier day deserve much commendation and credit for having helped many students to feel the beauty of a language well-spoken and to know the joy of re-creating this love of our language in others.

These pioneer teachers were "long"on speech and "short" on psychology. Today we find a similar situation, reversed. Many speech teachers are becoming good psychologists, but forgetting that speech is to be heard rather than seen, and that their own nasality, back-throat or sectional speech, conditions their public utterances and their private teaching. It is a case of "How can I hear your ideas when your speech is disagreeable?" just as much as "How can I hear your good speech when your ideas are negligible?" The speech teacher of today needs modern psychology, upon which she may base her laws of teaching. She also needs to acquire a speech which is grammatical, colorful, and beautiful, and which springs from a rich background of life and literature.

Given such a promising start, what guiding principles may she

[1]Daggett Victrola Records, Daggett Studio, New York City.

[2] Travis, Edward Lee—*A Comparative Study of the Performances of Stutterers and Normal Speakers in Mirror Tracing*—Psychological Monograph Vo. XXXIX, No. 2, U. of Iowa.

[2] Travis, Edward Lee—*Disintegration of the Breathing Movements during Stuttering*—American Medical Association, 535 N. Dearborn Street, Chicago, Illinois.

choose in the teaching of speech? The answer is, that these principles are the same ones that underlie the teaching of reading, mathematics, history, social sciences, music, drawing or any other subject. Let us look at these principles as they apply to speech teaching.[3]

It seems trite to say that there must be adequate preparation by both teachers and pupils for the speech lesson. But what *is* adequate? Let us consider first the teacher's remote preparation, that is, before she takes her position as a speech teacher. What should be a minimum requirement for her professional preparation? We must assume a four-year High School course. But, after that, what? Keeping in mind that she must have her background, her methods, and her speech specialization, should we not include in her preparation either a two-year Normal School plus two years of special work in speech and allied subjects, or a four-year course in college which will include both practice teaching plus special work in speech as a major subject? Remember, we are considering a *minimum* requirement. Institutions are now offering the bachelor's, master's, and doctor's degrees in speech. What about the teacher's speech? Surely no one would willingly hire a teacher of speech without a personal interview. She must have the virtue of a pleasing, effective speech in addition to the many other virtues listed in her papers of application. In an America that is becoming speech conscious, it is as essential that its teachers speak clearly, distinctly and beautifully as it is that they speak correctly, forcefully, and grammatically.

In addition to this more remote professional preparation there is an immediate preparation necessary for each day's lesson in speech. Some simple, concise form of lesson plan needs to be utilized, based on the children's, rather than on the teacher's, needs. The old elaborated scheme of the five formal steps is no longer used since it was too largely based on the teacher's aims rather than on the children's purposes. A three or four column plan seems adequate, although the headings may be changed as needs demand. For example:

[3] Meader, Emma Grant—*Principles of Good Teaching*—Class Room Teacher Vol. I, Class Room Teacher Inc., Chicago, Illinois.

Grade	Purposes of Lesson	Materials and Methods	*Accomplishment*	
			Expected	Achieved
II	1. To read or say poetry like music. 2. To share its beauty with others. 3. To qualify for the verse—speaking choir.	Mother Goose Rhymes and Selections from R. L. Stevenson, Rose Fyleman, A. A. Milne, and others Saying verses with special attention to rhythm. Use a quartette, speak by rows, by boys, by girls. Use a child for leader.	1. Consciousness of beauty in use of front utterance and pure vowels. 2. Cultivation of *abandon* in use of rhythm leading to 3. Sheer joy in oral reading of poetry.	(To be filled in after the lesson is given; for example: Accomplished 3 with about 75% of class. Saw faint beginnings of 1 and 2.) One proof of 3 was many requests to continue with the reading the next day.

Adequate preparation is only the starting point. It takes a spirit of coöperation to make this preparation function. This seems especially true when we are concerned with teaching speech. Speech is so much a part of one's personality and tradition, that to suggest any change in speech is often as controversial as to suggest a change in religion and politics.

In the field of speech education, therefore, a teacher must have a broader vision of coöperation than merely the coöperation between herself and her pupils. The coöperation of parents is essential if we are to eliminate not only the lisp and the stutter but also the nasal voice, the back-throat guttural speech, and the noticeable sub-dialect. The whole-hearted interest of special supervisors and of administrative officers must be enlisted in the cause of better speech. The better-speech slogans and the "Better-Speech-Week" campaigns have paved the way for this coöperation. The difficulty with Better Speech Week in many localities is that it is almost entirely concerned with overcoming grammatical errors. Although this is a very fundamental part of any speech improvement program, grammar has always been the main focus of attention to speech in our elementary schools. As yet it has had little or no effect on improving the quality of the American voice, by taking this

voice out of the nose and throat and putting it in the mouth. It has had no effect on the use of pure vowels or distinct consonants. Undoubtedly grammar is not the whole of better speech, nor can it be expected to do the impossible in such specialized functions as voice and diction. Coöperation for the speech teacher and the community will be easier when "Better-Speech-Week" efforts are concerned with other elements of speech as well as with better grammar and choice of words. Attention to these additional factors of speech need not detract from the importance of present Better Speech Week features.

Speech education has too often lacked motivation for pupils in the elementary school. Spontaneity of expression is an essential factor in oral speech and conscious attention to speech, by a child, must follow and never precede this element of spontaneity.

Genuine interest according to Dr. Dewey implies that the inner self of the child is in harmony with the outer activity. There is no strain which must be overcome by an elaborate set of devices, drills, rewards or punishments. This type of interest is the basis of all economical learning. Outside devices are often necessary as original "starters," but ultimately the child must be intrinsically interested in how he talks. Because of this psychological aspect of learning, the speech teacher needs to beware of too many isolated speech drills which are not only meaningless to the child but which fail to transfer to his daily speech.

In the elementary schools of England, one finds children interested in the music and rhythm of oral poetry. When the teacher urges them to "speak the poetry as though it were music," to remember that "their English language is a most beautiful language," to "speak it so that it will be respected everywhere," the children become genuinely interested in striving for a very high standard of spech. Speech drills follow for special needs, but each child is aware of the general and specific reasons for these drills.

Teachers of speech can best insure a genuine interest in speech by utilizing the native interests of each child, especially with regard to speech. Children from infancy are interested in mere vocalization beginning with cooing, babbling, and gurgling and progressing to nonsense rhymes, "counting-out" games, imitating sounds in nature and in the animal world. From this native interest, speech and rhythm combined, form an easy introduction to Mother Goose

and other rhymes. The little child's vocal organs are naturally relaxed and his speech is correspondingly beautiful. What, then, can the home and the school do to keep this relaxation, this beauty, this natural interest in speech? The teachers who solve this problem have solved the question of economy in learning through genuine interest.

With adequate preparation, with a broad vision of coöperation and with genuine interest on the part of the learner, the speech teacher is well equipped for her start in good teaching.

We shall assume that each teacher of speech knows *the essential laws of learning, namely, readiness, exercise, and effect.* If she does she will endeavor to secure psychological satisfaction in the speech learning process. Threats, nagging, sarcasm, fear, too much personal competition, too many demerits, too much blame or too little praise, will be known to be ineffective for the success of her cause.

Another principle of modern teaching is that we give *full consideration to individual differences.* Surely, in no other field of learning are these differences more evident than in the field of speech education. The speech of each child is conditioned by heredity, nationality, race, the environment of the home and the community, and by previous training or lack of it. A conscientious case study of each child and a survey of the social status together with the special speech peculiarities of the community are essential to the scientific evaluation of the speech teacher's problems. No true diagnosis and no adequate remedies for speech improvement can be made without this knowledge.

We are told that for effective learning there should be a *maximum of worth-while activity on the part of the pupil with the teacher as a guide and helper.* This is perhaps the old dictum of learning to do by doing. The teacher of speech needs to check her teaching frequently in order to be sure that she is not doing the major part of the talking. As in other habits, children learn to speak well by speaking well. Listening to others speak well sets a good standard, but the child must be given frequent opportunities for speaking with satisfying results to himself to insure any permanent change in bringing his own speech near to this standard.

Last, but by no means least, speech teachers must *check the pupil's accomplishment in speech* by standards other than those of

unsupported personal judgment. Speech tests with standardized norms, the use of mechanical helps, together with a knowledge of handicaps overcome by the child, will give a record of the child's speech status which is more likely to be impartial than a rating based solely on personal opinion.

Since the teacher of speech in the elementary school is in a pioneer field and since there are basic educational doctrines which underlie good teaching, our concluding suggestion might well be that the teacher of speech should become so well acquainted with the principles of teaching that a more scientific approach to speech teaching in the elementary school will result.

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THE ORAL APPROACH TO THE STUDY OF LITERATURE

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HOW little we grasp the fundamental meaning and significance of language may be understood at once if we say "story" and "poetry" and compare the vitality of these words with the value of the word "literature." "Story" . . . "poetry" . . . these represent a function of language; "literature" in comparison, a function of the signs or symbols of language. All our misnamed great "literature" was at first oral, and was spoken before it was written. Homer and Beowulf leap to the mind as the greatest examples. Shakespeare was written only to be spoken. Since the invention of printing, with its tendency to substitute the sign for the living word, not much great "literature" has been created.

In teaching "English" this error occurs from the first: we

teach the child to interpret a sign, instead of teaching the child to make a sign for something which he wishes to tell, something which he has created. That he may discover these "signs" in "books" after he has made them himself, is a corollary to his (1) creating ideas expressed in language; (2) making the "signs" of this language as an aid to memory—for this is the true origin of "letters" and their primary function, aid to the memory.

"Reading" for the sake of reading is of no value. The only "reading" that amounts to anything is the reading that we do for the sake of living. "Reading" as an "escape" from life is a natural complement of writing as an "escape" from life. Nearly all the greater part—of the literature of the last three hundred years is "escape" literature, written not so much to express life, as to escape from it into a "dream," a symbol of life. Consider in contrast two great epics of American literature, books of great vitality: The Journals of the Lewis and Clark Expedition, and the stories of Paul Bunyan. The first book was made because a record had to be kept from day to day as an aid to the memory of men of action; the Paul Bunyan stories were all stories told for entertainment, and, perhaps, instinctively for inspiration and to meet a real and vital need. When they were made, there was no plan that they should be published.

All great art creates a pattern, but art expressed in oral language has not merely a pattern: it has—immediate social competency. It is a social product, created in a social atmosphere, with the artist functioning as a social unit. Whether the purpose of art is to thrill, inspire, or entertain, something happens immediately between the artist and the audience. The artist functions in his environment: he is living, he speaks, he is opened out to the world. There is nothing to "escape" from, for his vitality is immediately acting on his environment. He fulfils himself. His vitality functions as an integral part of life; there is no attempt, because there is no need, to "escape" from the actual world into a subjective world of fancy, hope, or revenge.

Classical literature is described as objective. There is no waste, no subjective emotion. The condition, the reason for this objectivity is that the literature is the expression of men who were talking, talking with a purpose, to an audience. What was said, was said with a purpose, for a reason. Even so artificial an epic as *The*

Aeneid has at least the vitality of the Augustus to whom it was addressed.

Miss Willa Cather in a recent public address insists that good speech is a condition of good writing. It is inevitably so in any creative approach to literature. It should be so in schools. The desire children show to tell stories should be allowed expression. If children in an English class would rather tell stories than write them or read them, why not let them? In the process of development they will soon come to writing them, and they will then read what they have written, and then what others have written. I have observed in one class of seven year old children original oral narratives better than the stories in their Readers, excepting only the very finest folk stories. I also observed that these children, who composed so well and so freely themselves, read orally and silently better than others of that age. Children can compose their own Readers very competently, certainly they can compose better stories than hack writers are composing for them.

When we come to reading literature, we know at once that most of our reading is done silently, perhaps too much of it. But, lately, silent reading has been introduced into schools, and made a special part of the English program: silent reading as a tool, for the sake of silent reading. There are many faults in this procedure, based on several fundamental misconceptions of the business of the English teacher. From the point of view of this paper, silent reading has usurped the time that used to be given to the study of literature. It is my purpose of the writer to examine this matter thoroughly.

When we read as a matter of pleasure or business, we read for content; i. e., we are motivated consciously or unconsciously by a prospect of the resolution of some complex. Commonly, we say we are interested. If we are interested, we read. The rate of reading depends largely on the amount of interest, or in "modern" jargon, on the depth of the complex. Now to read quickly for the sake of reading quickly, as an object or part of the object of reading, touches a complex quite apart from the one which motivates the reading for content. What object is there in reading quickly, how quickly, and why? Why speed apart from motivation and interest? To make the process a game because of lack of interest in the content? No, this trying for increase in speed puts the cart before the

horse. If we are interested, we read more and more quickly to get to the end. Certainly, up to a certain point, the more rapid the reading, the greater the comprehension, but this is because of the mental capacity for interest, not because of incidental increasing speed of eye movements. The mental capacity that is the basis of the interest and so of the rapidity of the reading, also determines the degree of comprehension. So far as literature is concerned, the greater it is, the more slowly we must read . . . for enjoyment. One does not hurry away from beauty. And so far as mental comprehension goes, that is only a small part of the study of literature.

Of what we know of the process of silent reading, two physical factors are sufficiently known to allow of discussion. One is the eye movement; the other, the "inner" speech, if one may call that a physical factor which is rather the memory of a physical factor.

The matter of eye movement has perhaps demanded attention because of the presence in some schools of many students whose ancestors have been accustomed to eye movement in the direction opposite to that used in reading European languages. Without doubt, this racial difference adds to the difficulty such students have in dealing with English in reading. It may be possible to help such students in the practice of developing other muscle movements for reading English. Such training lessons ought to be isolated definitely for this purpose alone. To deal with this aspect of the physical process of reading along with speed and comprehension is to try to do too much at once. Such eye movement developed will carry over into other lessons requiring reading. But to distort the study of literature—as is being done—into muscle practice is ridiculous. It is also an insult to the literature and its content.

The comprehension of words in large groups and in sentences, the quick understanding of whole paragraphs depends on the exactness with which composition, oral reading, and grammar have been taught. Sentence analysis and synthesis are basic technical studies. We must remember that the comprehension of what is read is largely a mental process, and depends upon mental quickness, not on eye quickness. Here, again, also, not merely logic but motivation and interest are to be considered.

The basis of "inner speech" is obviously oral speech, and—we are back where we started from. If, granted a reasonable motivation, there is defect in the silent reading ability, the cause lies just

here, rather than in any other factor. If children do not know how to speak a language, if they don't, in short, know the language, they can hardly read it, silently or otherwise. Speech training depends on proper training in phonics and in oral composition from the primary room up. It is because the children, especially the children of foreign parents, have not been properly trained in the technique of speech and in oral expression that the printed symbols have so little meaning.

How could these children be brought properly to the study of great literature suited to their ages? (1), Original oral narrative by the children, and dramatics; on the side, in special lessons, the technique of speech; in other lessons, in the primary room, the letters; (2) narratives of the stories the children like best, written or done in script, with the help of the teacher, motivated by some purpose of communication; (3) oral reading of these; (4) oral reading of the books that have literary value. Technically, the essence of it is the teaching of the making of speech sounds and the reciting of poems and memorized matter, learned by rote, until the speech is right, fluent, and exact, and capable of fluent, impromptu expression in oral composition. Come to the literature later. So little is this correct process understood that recent editors and methodists in silent reading, are asking teachers to have the children *hold the tongue against the roof of the mouth* in their endeavors to get perfect silent reading from little foreign children, seven years old, who can hardly speak the English language. Such tricks . . . crimes is a bettter word . . . may ruin the production of the voice entirely. That is a very unnatural procedure, indeed. But it is against such methodists that teachers have to work who have a logical, creative method of approach to literature.

If we are teaching English merely as a tool for a business or profession, we may omit the study of what is called literature. It would be better—for our own sakes and for the sake of the value we set on that literature. Literature is commonly studied for its content rather than for its technical interest. The value of content depends on an appeal to complexes; if the race of the reader is too different from that of the people who composed the literature, it is obvious that the appeal of the content that would ordinarily reach that race, will not reach a race that does not or will not sympathize. Teaching literature is a subtle matter that

depends on a great deal more than either oral or silent reading. It depends on imaginative and rhythmic aproach, for imaginative content and rhythmic beauty are the chief stylistic characteristics of European, English, and American literature. In English and American literature, it also depends on love of nature and on ethical qualities, some peculiarly racial.

However, it is also clear that if we reduce the teaching of English to pure language technique, having no regard to the standards set by our ancestors in literary content and form, then we shall be cheating some of our pupils, at least, of their birthright. Some of the children, even in metropolitan schools, can understand and like the classics of English and American literature, can sympathize with the life depicted in them, and derive emotional and spiritual benefit from them. It seems to me that the chief objection to too much silent reading in a class-room is that teaching literature requires a great deal more than eye-movement, and that the finer values of the teaching of literature can be attained only by the oral method of communication and discussion. When one stops to think that all great European literature has its roots in oral and poetic narrative, one begins to think that the oral method and the psychology of the oral method might well be given some attention.

It might be well to stop and consider objectives. English as a tool for business or professional use may be taught and learned by quick oral and written practice in colloquial language. English as the traditional expression of the American people ought to be taught by the methods that have always been successful in the past. We shall do well to weigh other methods and new schedules carefully and to be extremely suspicious of many of them. It is well to remember that a method of teaching English which omits sound oral work is perhaps originated by school authorities and teachers who themselves lack appreciation of the English language. Certainly, to teach English orally one must know the language, whether one is dealing with oral reading, oral composition, or dramatics. However, a person who does not know the language well or idiomatically may "get by" directing silent reading and written composition. I know graduates of famous universities who hold A. B.'s in English and yet cannot speak either idiomatically or without foreign accent. But granting that the intentions of

the originators of so-called "new" methods are good, one must still say: There is no short-cut to mastery of a language and the mental power associated with such mastery.

It is well to make haste slowly; methods that have produced the thinkers, the writers, and the speakers of England and America are very good. These methods are in their essence oral.

DEBATE PURPOSES

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IN the pages of the QUARTERLY JOURNAL OF SPEECH, and in discussions in and out of conventions, much attention is of late being paid to various ways of conducting debates, different methods, of judging them, the place of humor versus scholarship—the list could be enlarged indefinitely. At times one is willing to believe debate to be a sailless and rudderless ship hoping against hope that one day it will touch upon Elysian shores. Strangely enough one hears in all of this talk little of the sail and rudder—the purpose, the *raison d'être* of debate. And yet it is likely that if the purpose to be achieved in each contest could be agreed upon that most of the present puzzling problems would more or less resolve themselves. It is therefore the purpose of this paper to venture some remarks on purpose in debating.

Debate is said to exist for many reasons: it is a search for truth; it is a game at which boys and girls play; it exists, if the remarks of some are pushed to their logical extreme, to tickle the fancy of the audience, either for the sake of the tickling, or that more seats may be filled; decisions must be secured; all too infrequently is debating as an instrument in the formation of public opinion mentioned. Examination of these purposes should reveal something with respect to debate practice.

If debate is a search for truth in the presence of an audience three observations are in order. Most obvious: until all have agreed upon the precise meaning of this word *truth* the search for it must always remain elusive; until the advent of this happy day we will never know when our ideal has been realized. Be-

cause, therefore, of its many interpretations the term *search for truth* is probably unfortunate. If those, in the second place, who would search for truth before an audience, hope to establish philosophical truth it is likely that a better method has been known for some twenty-five-hundred years. Socrates, when he practiced the method of dialectic and proclaimed its virtues in the streets of Athens, set an example which those who hold to the discovery of ultimate truth as their ideal, might do well to emulate. Be it said that one man, or six, cannot hope, in the time alloted to a debate in or out of college, to lead an audience through all the intricate paths which are necessary to find the "truth." It is possible that the Oregon plan represents a twentieth century attempt to return to a fifth century practice. The third observation is: many who champion the search-for-truth point of view do not appear to mean a search which greatly resembles that of the philosopher or scientist, but rather the discovery of the most high-minded course of conduct for the citizenry in any given political, economic, or social situation, for, indeed, it is about such questions that most debates revolve. It is more or less commonly accepted today that ultimate truth is elusive in the realm of politics, economics, and sociology. In our day we try to find the most expedient "solution" of any given problem; tomorrow the problem has widened and must be reconsidered; and the next day yet another "solution" must be forthcoming. In the final analysis, we decide upon the most expedient, and it will be remembered that Aristotle pointed out that deliberative oratory, of which debate is a part, is concerned with expediency. Are debaters, then, when they stand before their audiences, searching for truth? If so, they are probably ill-advised as to method. If they are earnestly concerned about the humanization of knowledge or the creation of an intelligent public opinion, it is to be doubted if they are searching for the truth. It cannot be too emphatically reiterated that when the debate occurs the affirmative and negative searches are ended; they are concerned alone with the elicitation of response.

Is debating as a game a worthy purpose? If so: one tends to put the things of the mind and those of the body on the same level; one should build bigger and better halls in which to hold the contests, hire ballyho artists to draw the crowds, pick All-American teams, and, in general, closely study the methods of

the more high-powered athletic departments; one must realize that instead of a football which is lugged from one end of the field to the other, it is the world court or prohibition or the tariff which truly becomes the football of fortune—a very dignified and educational procedure one is moved to observe; one must train his team to expose the fallacy of *post hoc, ergo propter hoc* with neatness and dispatch, and develop a cheering appreciation of such finesse on the part of the audience; one should by all means concoct a huge scoreboard, visible to all, on which the relative rankings of the two teams should learn to make impressive speeches about building character, the value of teamwork, and the absolute necessity of loyalty in life; one should teach the technique of dying "for dear old Rutgers" on the platform; and above all the coach should collect a salary equal to that of the highest paid operator in the athletic department. This is not to overlook or minimize the importance of the contest element in debating; it is important here as in all serious endeavor. But to make serious questions of public importance the excuse for young men and women to play games is to revert to charades.

To debate for the entertainment of an audience deserves no serious attention. If persistently practiced it will prove a boomerang. The funny man can never hope to be more than the court fool.

The presence of a critic judge, or board of judges, who hand down (or up) a decision on the merits of the debate, is a tacit admission that many contests are held for determining excellence in debate technique. Much is to be said for this end. It is wise that, from time to time, young men and women, presumably students of debate theory, should receive more or less expert opinions on how well they apply the theory. The focusing of their attention on the "how" should increase proficiency. Certainly students in the colleges of fine arts are subjected to problems in technique, and judged accordingly. If, however, debates are held with this end in mind one must not chafe too much if an audience does not storm the doors of the auditorium. A display of technical skill never attracts popular interest. When such debates are held, and they have a legitimate place, probably it would be best to lock the debaters, the judges, and the timekeepers in a room, allowing them to emerge only when it has been decided, and for what reasons, one

team has displayed the more proficient use of debate theory. (Winning decisions for whatever reasons they must be won is ignored in this discussion.)

That speech is a social phenomenon is a commonplace which at times becomes positively boring; yet its importance must be constantly borne in mind. That the intellectual level of the body politic can be raised by the dissemination of the most accurate findings of all branches of knowledge is a proposition subscribed to by many. Debating, occurring in a social situation, is one instrument by which this improvement may be hastened. Those, then, who engage in public discussions with this point of view in mind, will find their treatment of subject matter conditioned by certain implications growing out of the study of audiences. Aristotle was the first to realize that "the defects of the hearers" give the theory and practice of public speaking its characteristics; one could, in fact, argue that the theory of public speaking grows out of the shortcomings of audiences. An audience is composed of "persons who cannot take in at a glance a complicated argument, or follow a long chain of reasoning;"[1] these persons, moreover, are more affected by non-logical modes of persuasion than by logical. Hence, Aristotle devotes about the same amount of space to a consideration of each pathetic and ethical proof—the non-logical modes—as he does to the logical one; the syllogism and the induction of dialectic—the complete proofs of this art—become in rhetoric the popularized, or apparent forms of enthymeme and example; and style, arrangement, and delivery are allowed a place in the *Rhetoric* only because of the defects of the orator's audience.

If debating is conscientiously carried on to raise the level of knowledge and opinion, how will it affect the debater's performance? Is it wise to demand twelve minutes for each of the six speakers in their main speeches, and five, five, and seven in their rebuttals—too much for those of us who take some pride in our ability to follow long and complicated lines of reasoning? Surely in the debate itself it would be well to forget that each contestant is a mine of information which must be completely exhausted in the allotted time. In the selection and arrangement of material

[1] Aristotle, *Rhetoric*, 1357a 1-5, trans. by W. Rhys Roberts, *The Works of Aristotle translated into English*, Oxford, 1924, Vol. II.

it would not be amiss for the debaters to remember that their audiences are composed of persons who eat and sleep, love and hate, believe the constitution to be the greatest document ever struck off by the hand of man; in short, that the audience is composed of ***human*** beings, not intellectual machines. If the defects of the hearers are borne in mind, debating, because adapted to human nature, will become interesting to people and will, at the same time, become a potent instrument for stirring up and crystallizing public opinion—not an unimportant function in our government of 1931.

And how then should debates be conducted? Let the purpose govern their conduct. If truth really is to be discovered, let a suitable technique be formulated; if debate is a game, let it be popularized; if decisions are the end-all, let them not be maltreated, allow them to serve as a legitimate measure of skill; if debate is directed towards human beings, let their characteristics be remembered. When debates are held to accomplish acknowledged purposes much of the current discussion will disappear.

EDITORIAL

"BIGGER AND BETTER"

The Fifteenth Convention of the NATIONAL ASSOCIATION, held at Chicago during the holidays just past, was indeed "bigger and better" than any preceding convention. The attendance was twenty-five per cent above the attendance at New York in 1929, and the New York Convention was the largest up to that time. This in a period of economic depression!

A decade ago, we were greatly gratified to have one hundred present at a National Convention; this year no one seemed especially astonished at the presence of nearly six times that many. The American Society for the Study of Disorders of Speech held its sessions over for a day following the closing of the other program and had an attendance as large as did the whole Association in 1920.

It is the conviction of careful observers that the 1930 Convention was really "better" as well as "bigger." Perhaps it is not so easy to demonstrate that it was "better," but there were certainly unmistakable evidences of improvement in the scope and the quality of the program. To one who has relatively vivid memories of earlier conventions, the professional advances which have been made seem truly remarkable. The fact that we accept as a matter of course such a splendid program as our officers had arranged for this year is in itself evidence of maturity in the ASSOCIATION. In the short space of a decade and a half we have evolved from a handful of workers, uncertain of their place in the educational world and either too humbly apologizing for their very existence or too vehemently protesting their importance, into an organized profession taking for granted our place in the scheme of things and studying our various tasks in the mood of true scholarship. Our ASSOCIATION was started by men and women who dreamed dreams and saw visions. The experience of attending the 1930 Convention fortifies one's confidence in the proposition that

as a profession we are justifying, to a reasonable degree at least, the faith of our founders.

OUR CONSTITUTION

At the Cincinnati Convention in 1927, the President of our ASSOCIATION urged a comprehensive codification of past legislation and a complete revision of our Constitution and By-Laws. In pursuance of this recommendation and on vote of the convention, President J. P. Ryan appointed a committee of five to consider the problem and to report at the Chicago Convention in 1928. Our present Constitution and By-Laws* were formulated by this committee, and on December 27, 1928, were adopted by a unanimous vote of the Convention assembly.

Article III of this Constitution, "Executive Council," reads in part as follows: "Section 1: The Executive Council shall consist of the President, the Executive Secretary, the Editor of the JOURNAL, the Editor of Research Studies, all who have previously held these positions, and three members elected at large."

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"Section 3: The Executive Council shall be the ultimate authority on all matters relating to the ASSOCIATION except as otherwise provided for in the Constitution and By-Laws."

Article VI, "Amendments," reads as follows: "Upon recommendation of the Executive Council this Constitution may be amended at any meeting of the ASSOCIATION by a two-thirds vote of a quorum."

Clearly, it was the intent of "those who framed the government under which we live" to lodge the continuing powers of legislation and administration very largely in the Executive Council. This was done on the assumption that the Council had become a large and representative body, that it would inevitably grow larger, and that it could be kept fairly representative. It was the expressed feeling of the constitutional committee and of other members of the Convention that an Association with a membership of over 1500 could no longer feasibly conduct all of its

* QUARTERLY JOURNAL OF SPEECH, Volume XV, No. 2, April, 1929, pages 298-300.

affairs on the floor of the Convention and that the attempt to do so would result in spending the greater part of Convention time in the consideration of business matters rather than in the study of our educational problems.

Certain provisions written into the By-Laws were intended to operate as guaranties of democracy and as checks on the powers of the Council. Most important of these are: (a) the method of electing the nominating committee and the restriction of eligibility for membership thereon; and (b) the ineligibility of the President and the Editor to succeed themselves in office.

On the day preceding the opening of the recent Chicago Convention, the Council met at two o'clock and continued in session until midnight. A large part of this time was devoted to the consideration of ways and means of making the Council more completely representative. As a result of these deliberations, the Council recommended to the business session of the Convention on Monday morning an amendment making the Vice-Presidents of the NATIONAL ASSOCIATION, and the Presidents of the Eastern Conference, the Western Association, the Southern Association, and the American Society for the Study of Disorders of Speech, all members of the Executive Council. The clause, "and of such other regional associations or federations as may be recognized by the Executive Council," having been incorporated in the wording, the proposed amendment was adopted by the Convention. Following this action, an additional amendment was offered on the floor of the Convention limiting the membership of past Presidents, Executive Secretaries, and Editors on the Council to one year from the date of their retirement from office. Subsequent to some discussion, the whole question of constitutional revision was referred back to the Executive Council with an advisory vote favoring the limitation of tenure of office on the Council. The matter was further discussed at the Council meeting and, on vote of the Council, President Dolman appointed a committee of five consisting of: Dennis, *Chairman*, Bassett, Monroe, Rarig, and Barber, to study the matter of revising the Constitution and report at the next Convention. This committee was instructed by the Council to consider three matters particularly, namely: (1) tenure of office on the Council; (2) methods of amending the Constitution; and (3), voting by mail. Members of this committee will welcome

suggestions from the membership at large. *The Forum* of THE QUARTERLY JOURNAL is open to contributors offering constructive comments on this vitally important matter.

LIBERALS AND CONSERVATIVES

It is the universal experience of political and social organizations that as they attain maturity they tend to break up into blocs, parties, or "wings." The two groups which usually emerge first are *the liberals* and *the conservatives.* Some wit has aptly defined *the conservative* as one who is always reluctant to try anything the first time and *the liberal* as one who has little enthusiasm for trying anything a second time. One may easily fall into the fallacy of believing that nothing different from what he himself has done is really worth doing and, one may just as easily acquire the notion that change is the essential factor in progress. So these two factions develop. (Of course, it must be freely admitted that few persons care to be classified as either *liberal or conservative.* Each individual is likely to aver that he himself is a rather nice admixture of the two!) Our NATIONAL ASSOCIATION, infant as it is among academic societies, demonstrated in the Chicago Convention that these two forces, *liberalism* and *conservatism,* are active in its midst.

Those who came to Chicago dissatisfied with things as they were might well have followed constitutional procedure by bringing their complaint and proposed remedies before the Council at the open meeting on the day before the Convention. Then if the Council had been so shortsighted as to have taken an obdurately unsympathetic attitude toward suggested amendments offered sincerely by the *liberal* group, *the liberals* would have been in an impregnable position had they cared to challenge the Council's control on the floor of the Convention. However, when the *liberal* group had failed of their own motion to present their case to the Council, the *conservative* element might well have called for an informal conference in which the two factions could have discussed their differences in point-of-view without straining friendly relations with each other.

There was a distinct need at Chicago for a great deal more "conference speaking." There was too much of a tendency for one group to meet and agitate each other with talk about "the auto-

cratic Council" and "the reactionary old guard"; while the other group were talking among themselves about "the radicals" and "the insurrectos." In one room there was too much "pointing with pride"; in the other too much "viewing with alarm"; and in both too much "fearing the worst." On both sides there was too much willingness to impute to the opposition attitudes and purposes which doubtless had no actual existence and to imagine all sorts of dreaful calamities just around the corner. Instead of sending ambassadors back and forth and issuing ultimata to each other, we should have been recognizing each other as citizens of the same country and considering our common welfare in a spirit of mutual forbearance and complete candor. On all such occasions in the future we must have "open covenants openly arrived at."

If we are to distill genuine progress out of divergent opinions, we must seek constantly for ways and means of utilizing the enthusiasm and the adventuresomeness of *the liberal* as well as the caution and the prudence of *the conservative*. We must not allow *the conservative* and *the liberal* to play the roles of antagonists; they must be made to sustain and complement each other. We need both right and left "wings" if we are to continue our record flight.

To bring about the harmonious interaction and coöperation of *liberals* and *conservatives* in promoting the welfare of the larger group—the whole ASSOCIATION—to which they both belong, is the fundamental task of the committee which is now studying our Consituation. Somehow, we must learn to harness both the accumulated experience of *the conservative* and the vital energy of *the liberal*, hitch them to our common task, and drive them abreast toward our common destiny.

THE FORUM

AN EXPERIMENT IN SPEECH IMPROVEMENT

Editor of THE QUARTERLY JOURNAL OF SPEECH:

In an attempt to stir up interest in speech improvement at Culver Military Academy, I performed what proved to be an interesting experiment last spring.

Issuing a call for volunteers, I assembled a class of eight boys who reported regularly to see me each day for seven weeks after their recreation period.

Before actual instruction was started, I took two of these boys to Chicago and had them record the following speech on a pronunciphone record. They were given the speech to study on their way to Chicago, but were given no help with it whatever. In order not to handicap them by "Mike fright," they were given one or two records to make before actually recording the test speech. The following speech took about two and one half minutes to record:

"It is really amazing to discover how few people can speak their native tongue with any grace or facility of expression. This observation not only applies to lack of vocabulary, but to manner of pronunciation and to other slovenly speech habits. More than half of the ordinary conversation of today is unintelligible, owing to one or more of the causes just mentioned. Why the average educated individual is satisfied with a speech method that is uninteresting, incorrect, uncultured, and inefficient is very difficult to comprehend, for in all other ways such people are very careful to create a good impression. If the same standards as obtain in our speech were carried over into our dress, what an unlovely appearance most of us would present. Yet most of us make our *second* impression by our speech, and in too many cases, the *first* impression of a well-groomed gentleman, created by our clothes is completely dispelled the moment that we open our mouths. We mumble, hesitate, mispronounce and fill our conversation with current slang as a substitute for an exact and varied vocabulary.

"And it is not that mispronunciations occur in the use of *unusual words*. That might be expected. It is the *ordinary* words

of our common, everyday vocabulary that suffer from bad speech habits. How many people pronounce the word *really*, or *such*, *get*, and *for* as any cultured person should pronounce them? Such common words as *student*, *assume*, *hot*, *finance*, *duty*, *tremendous*, *interested*, *industry*, and *every*, become in the mouths of the majority of people, who, from their opportunities and station in life, should know better, something quite different from that they are in the speech of one who knows the beauty of our language.

"No amount of instruction will correct *bad* speech habits unless there is first an earnest desire on the part of the speaker to acquire *good* speech habits. Such a desire should be strong in the minds of all students at Culver."

During the seven weeks' instruction, I gave the boys work in acquiring what is commonly known as stage English. My idea in doing this was to take a type of speech as far removed from their typical speech as possible. If *they* could acquire the ability to use such speech, surely *anyone*, with a desire to improve his speech, could go the shorter distance required to do so.

At the end of the seven weeks' instruction the same two boys were again taken to Chicago to record the same speech. *In the interval they had not seen the speech once.* This fact is emphasized for it would be an easy matter to concentrate on such a short speech and memorize it as a stunt in pronunciation. Such a procedure would, of course, have been entirely opposed to the purpose of the experiment.

After these records were made, the entire corps of cadets was assembled, and after hearing a short talk on the purposes of the experiment, a record by John Barrymore was played for them. This was done to show them how an artist in speech talked and used his voice. Then the records, as *first* recorded by their fellow students were played. Next the *later* records were played, and finally excerpts from both first and last were played one after the other.

To register their reactions they were asked to put a cross in the square before the words, *Yes* or *No*, in answer to the question: "Would you be interested in a course in such speech work as has been demonstrated here today?"

It is interesting to note that 579 out of 700 boys indicated a desire to have the work.

The course has been started this year.

CHARLES C. MATHER, *Culver Military Academy*

BETTER SPEECH, AN INDIRECT AIM OF THE "AMERICAN SCHOOL OF THE AIR"

Editor of THE QUARTERLY JOURNAL OF SPEECH:

Radio is consciously and unconsciously affecting the speech of the nation. The American School of the Air, which is broadcasting a program each school day to elementary schools and high schools of the United States, is an educational project that is making an effort in the right direction. All radio stations are commencing to recognize the importance of standardized English speech. But the American School of the Air has been particularly careful in its selection of speakers and announcers, since it is essential that every word be clearly understood by pupils in school class-rooms and auditorium groups.

Mary Gould Davis, head of work with children for the American Library Association, who is in charge of the story-telling period for primary and intermediate grades, has been especially careful in her selection of voices. She believes that a musical quality of voice, as well as accurate pronunciation and enunciation, is a valuable asset to a story teller. Children in the lower grades are unusually sensitive to their surroundings and good or bad habits are formed in the early years of school life.

The American School of the Air provides two periods of dramatization, one devoted to historical subjects and one to literature. In these a careful selection of voices has been made. Harold Magee, the dramatic coach, who was for many years director of professional plays and associated with the Provincetown Players, has made every effort to be historically accurate in casting of parts for these school plays. In the dramas of early American history, for instance, he has chosen English actors for the leading roles and with the exception of character parts, he has been careful to choose voices with excellent tone placing as well as diction.

Not one but dozens of letters have been sent into the American School of the Air referring to the speech of players and speakers. William John Cooper, Commissioner of Education, after he had conducted a socialized recitation on the subject of communication, received a letter from a California principal of schools, asking where the students were found who interviewed him. There seemed to be an objection on the part of the West to the apparent omission of the letter "R." Recently, it has been reported that

certain children in the Ohio schools noticed the pronunciation of "can't" and "laugh." All of these recognitions of existing differences are the first steps toward speech standardization, which many of us believe is highly desirable.

Since it has been discovered that drama over the radio is quite as entertaining and educational as music, radio will doubtless have a much wider influence than it has had in the past. The very fact that the ear alone is addressed in radio drama makes inflection, the correct emotional interpretation, enunciation, and musical quality of voice, of paramount importance. Just as beauty of face and form has been the essential quality in the moving pictures of the past, so beauty of voice will be the most important factor in radio until television comes to take its place.

ALICE KEITH, *Broadcasting Director*

A READER REACTS

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The June issue of THE QUARTERLY JOURNAL OF SPEECH I have found very interesting. *The Principles of Effective Radio Speaking* I reviewed with very special relish. The radio holds a unique place in the furthering of International English. Here is an educational force that must be recognized and utilized. Having done some broadcasting over different stations and being a teacher of speech and a radio listener and, may I add, a quite stern, at-home, arm-chair critic, Sherman P. Lawton's article was appreciated.

I am delighted to learn also that many Shakespearean theatre enthusiasts are aiming to further his drama in the seemingly suitable setting that has been such a fitting background for the National High School Orchestra Camp. I should appreciate your keeping me informed as to the progress of the Shakespeare Memorial Camp. I shall present the situation to my students. It should encourage interest. I myself am interested as a possible student.

Your *Forum* department is indeed stimulating. The article on *Disciplinary Problems in Coaching Dramatics* rather piqued me. To deal at length with discipline seems so unnecessary; it is but an educational by-product.

I agree with the writer on Disciplinary Problems that certain standards of conduct must be understood by all before re-

hearsals begin. Students should realize that time is short and precious, that there is much to do, that the director is there to direct and is not in a disciplinary position—that he has not time for it—such a viewpoint will be welcomed by the students and I feel sure that cooperation will be given.

I am anticipating another year full of interesting and valuable material in THE QUARTERLY JOURNAL OF SPEECH.

RUTH ROSILAND HAUN, *George School, Penn.*

OLD BOOKS

Lectures to my Students. By CHARLES H. SPURGEON.

An interesting series of lectures referred to by Broadus in his *Preparation and Delivery of Sermons* is *Lectures to My Students* by Spurgeon. The first two volumes were printed in 1875 and in 1881. The first volume includes three lectures which are of special interest to the student of public speaking. They are: On the Voice, Attention, and The Faculty of Impromptu Speech. It is worth noting that Spurgeon devotes one whole chapter to the subject of Attention and says of it:

> Our subject is one which I find scarcely ever noticed in any books on homiletics—a very curious fact, for it is a most important matter, and worthy of more than one chapter. I suppose the homiletical *savans* consider that their entire volumes are seasoned with this subject, and that they need not give it to us in lumps, because, like sugar in tea, it flavours the whole. That overlooked topic is, HOW TO OBTAIN AND RETAIN THE ATTENTION.

Spurgeon italicizes the following sentences as principles: 1. Frequently it is very difficult for congregations to attend, because of the place and the atmosphere. 2. Sometimes the manners of our people are inimical to attention. 3. In order to get attention, the first golden rule is, always have something worth hearing. 4. Let the good matter which you give them be clearly arranged. 5. Be sure, moreover, to speak plainly. 6. Attend also to your manner of address. 7. If you would be listened to, do not extemporise in the emphatic sense. 8. As a rule, do not make the introduction too long. 9. In preaching, do not repeat yourselves. 10. There should be a goodly number of illustrations in our discourses. 11. Cultivate "the surprise power." 12. Make the people feel that they have an interest in what we are saying to them.

By impromptu speech, Spurgeon understands what to-day most texts call extempore speaking. He warns against the dangers of too little general preparation. He lays down the following maxims for effective speaking without manuscript or notes or care-

ful preparation beforehand: 1. If a man would speak without any present study, he must usually study much. 2. The collection of a fund of ideas and expressions is exceedingly helpful. 3. The speaker must be careful to select a topic which he understands. 4. The acquisition of another language affords a fine drilling for the practice of extempore speech. 5. Every man who wishes to acquire this art must practice it. 6. In addition to the practice commended, I must urge upon you the necessity of being cool and confident. As preachers are often called upon to talk impromptu the above advice is most helpful.

Of interest, if not of immediate help, are the lectures on Open Air Preaching and Posture, Action and Gesture that apear in the second series. Here are some of the important sentences: 1. Some men are naturally very awkward in their persons and movements. 2. It may happen that awkward gestures arise from feeble utterance, and a nervous consciousness of lack of power in that direction. 3. Awkwardness may be due to standing on tip-toes, and throwing out his words in handfuls, so that they might reach the far-distant aisles. 4. Pulpits have much to answer for in having made men awkward. 5. There can be no doubt that many men are made awkward through fear. 6. Occasional oddities of posture and gesture may arise from the difficulty of finding the next word. 7. Habit also frequently leads speakers into very singular movements. Besides these general statements the teacher of public speaking will get a good deal of fun out of Spurgeon's exposition of the extremes to which a preacher may go in posture, gesture and action. "Too many speakers appear to have taken lessons from Bendigo, or some other professor of the noble art of self-defense, for they hold their firsts as if they were ready for a round." This anecdote of Webster is characteristic of the lectures:

> Webster, when bothered for a word, or snarled up in a sentence, almost invariably scratches the inner corner of his left eye carefully with the third finger of his right hand. Failing in this, he rubs his nose quite fiercely with the bent knuckle of his thumb. As a *dernier ressort*, he springs his knees apart until his legs resemble an ellipsis, then plunging his hands deep into his pockets, he throws the upper section of his body smartly forward, and the word is 'bound to come'."

If these lectures are typical of the style of Spurgeon, no wonder he was *the* great preacher of London in the last half of the nineteenth century!

LIONEL CROCKER, *Denison University*

NEW BOOKS

Cultural and Scientific Speech Education Today. Compiled and Edited By W. Arthur Cable. Expression Company, Boston 1930, pp. 206; $2.00.

Every person directly or indirectly interested in speech will want to own a copy of this book. It is composed of a series of twenty addresses, delivered at the First Annual Convention of the Western Association of Teachers of Speech, held at the San Francisco State Teachers College, November 29 and 30, 1929. The purpose of the volume is evident from the following words: "A cross section of the present trends in thinking, teaching and research in the field of speech in the territory covered by the Western Association." Every phase of the speech curriculum is covered.

Following is the table of contents:

The Challenge of a New Day in Speech Education. (The Convention Chairman's Address.) W. Arthur Cable, University of Arizona.

A Definition of Speech Training. Horace G. Rahskopf, University of Washington.

The Speech Arts as the College Administrator Sees Them. Alexander C. Roberts, San Francisco State Teachers College.

The Place of Speech in the College Curriculum. William Pierce Hinsdale, College of the Pacific.

The Undergraduate Curriculum in Speech. Maynard Lee Daggy, State College of Washington.

Graduate Work in Speech. Ray K. Immel, University of Southern California.

Administering a Department. C. B. Mitchell, Oregon State College.

The Training of the Body in Effective Speaking. T. Earl Pardoe, Los Angeles.

The Teacher's Voice and the Curriculum. Frederick W. Orr, University of Washington.

Argumentative Analysis. Edward Z. Rowell, University of California.

The Relation of Meter to the Oral Interpretation of Poetry. Lee Emerson Bassett, Stanford University.

The Training of Teachers of Oral Reading for the Elementary Schools. Ellen Henderson Pratt, University of Utah.

The Sophisticated Side of Story-Telling. Cloyde D. Dalzell, University of Southern California.
Speech Standards and Colloquial Drama. Irving Pichel, Berkeley, California.
Rhythm in Staging a Play. Everett Glass, The Berkeley Playhouse.
Community Drama, Its Use and Abuse. Elizabeth Barnes, Oregon State College.
Speech Education as Personality Training and Adjustment. Charles F. Lindsley, Occidental College.
The College Speech Clinic. Earl W. Wells, Oregon State College.
The Relation that Emotional Mal-adjustment Bears to Nervous Speech Disorders and to Delinquency. Mabel F. Gifford, California State Department of Education.
Defective Speech in Children: With Special Reference to Congenital Palatal Defects. Albert D. Davis, San Francisco, California.

It is impossible to review a book of this kind without feeling that the treatment has been inadequate. Here is a book composed of twenty addresses culled from a total of sixty. Every address merits careful study and thought. We may not agree on every point that is presented. That in itself of course, is not an evidence of weakness. One wishes that all departmental heads, administrative officials, course-of-study-committees, and teachers would find this book and read it.

ALBERT M. FULTON, *The University of Wisconsin*

Contemporary Speeches. COMPILED BY JAMES M. O'NEILL AND FLOYD K. RILEY. New York: The Century Company, 1930; pp. xviii, 558.

All but two of the seventy-seven speeches in this volume were delivered in the United States, and all but two of them by Americans. All were delivered within the past five years, and most of them within the past two years. Such a collection creates the impression that one of the chief duties of a modern American is to talk—an impression which members of our craft would be loth to discourage. A student faced by the comprehensive and various contents of this book could hardly escape the idea that speech-making gears into contemporary life at a multitude of points, that to make some kind of speech, though it be only the pronunciation in a loud voice of the name of a person being introduced, is as normal an act as writing a check.

The compilers provide a well-written introduction pointing

out the values of imitation and analyzing speeches with reference to occasion, purpose, and persuasive tactics. They group the speeches under twenty headings, ranging from "Speeches of Welcome and Greeting" to "Campaign Speeches," and including "Radio Speeches," "Debates," "Contest Orations," "Sermons," and "Business Speaking." The only blanks I noticed are in respect to parliamentary and forensic speaking. The student who accepts the book as completely representative might well overlook the great amount of talk, some of it important, which goes on in legislative chambers and in court-rooms.

Some specimens of more than ordinary interest or quality are: the inaugural address of President Campbell of the University of California, Robert A. Millikan on *Science and Spiritual Values,* Claude Bowers' keynote speech at the Democratic national convention, Emory Buckner on *Securing Justice,* Professor William Bennet Munro's dedicatory address for the Public Library of Pasadena, the debate on child labor between Owen R. Lovejoy and Senator C. S. Thomas, and Professor Weaver's eulogy of C. H. Woolbert before the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. Limitations of space preclude extended comment on these and others which might stir up criticism. One net general impression may be set down, to wit, that contemporary American speakers seem to be in little or no danger of falling into sheer bombast; but on the other hand they very seldom manifest consummate skill in phrasing or that earnestness of conviction which generates eloquence.

H. H. H.

Modern Literature for Oral Interpretation (Revised Edition). By GERTRUDE E. JOHNSON. New York: The Century Company, 1930; pp. 638; $2.50.

The average collection of readings for use in the classroom and on the platform is often distressing in the dubious quality of its contents. Too many compilers of books of readings forget the fact that they are charged with the responsibility of avoiding the shoddy and the banal and of cultivating in students and in audiences good literary tastes, the ability to perceive, to understand, and to respond to genuine literature. The moment a teacher, an

editor, or a reader uses the word "literature" in describing his work or his status he commits himself to the presentation of nothing but literature. This fact too many authors forget. Some are prone to succumb to prose and poetry marked primarily, if not solely, by "popular appeal." Others are disposed to select platform material so broad, so obvious, and so inept in its drama, humor, and sentiment that it permits students to attitudinize, to gush, and to indulge in all the meretricious arts of melodramatic and cheaply sentimental declaiming. Small wonder that such books, falling under the thoughtful eyes of literary sophisticates, evoke a wry smile and the word "elocution."

A good anthology of selections suitable for oral rendition should contain material that has genuine literary merit in one degree or another; and in addition "popular appeal," or uncommon melodic beauty, or human interest and heart appeal, or dramatic values, or any of the other of the verbal felicities that make a piece of writing effective for platform use. The compilation of a book of this character presupposes in the editor sound artistic standards, the power to discriminate, an understanding of dramatic and verbal values in literature, and insight into public taste. The combination is indeed rare. Moreover the author faces a difficult task in avoiding the one extreme of purely aesthetic writing, of the cold, and abstruse utterances of writers who are too far removed from throbbing human life, and the other extreme of the tawdry, the melodramatic, and the effusively sentimental.

In these respects, and in many others, Gertrude Johnson has succeeded admirably in her completely revised edition of "Modern Literature for Oral Interpretation." The first edition of this book was excellent; this new and greatly enlarged edition is even better.

It contains one hundred fifty selections: poetry, prose, speeches, monologues, one-act plays, and scenes from the classics. The material is varied, effective, and fresh; it includes a few of the perennially beautiful old classics and many selections that have come to be known as "modern classics." Most of the prose and poetry has indubitable literary worth and, withal, high values for oral presentation in public.

In addition to a choice collection of readings, the volume—splendid in format—contains a good bibliography, suggestions concerning programs and platform contests, and several interesting

sections devoted to discussions of the technique of oral interpretation, of bodily activity, of impersonation, and of the monologue.

"Modern Literature for Oral Interpretation" deserves a permanent place on the book-shelves of all teachers and readers who wish an undeniably good book on interpretation.

LEW SARETT, *Northwestern University*

Influencing Behavior Through Speech. BY HOWARD HUBERT HIGGINS. Boston: The Expression Company, 1930: pp. ix, 346; $2.50.

As the title indicates, this book is a text in the study of persuasion; the author does not take the whole field of speech for his province, as some recent writers have done. He says, indeed, that the book is "an attempt to restate the theory of public speaking in the light of the most recent findings of social psychology." He relies mostly on Allport for his social psychology, although he mentions some other writers in his bibliography. In the application of social psychology to public speaking he leans heavily upon Overstreet. He acknowledges his indebtedness to these men, and to Winans. The book is, I think, a good synthesis of the work of these men; where their work is not applied for the first time, it is given fresh illustrations.

The author insists that a text-book on how to interest others should itself be interesting, and so he has cut some of the dry parts out of the usual study of rhetoric, and "jazzed up" the discussions. On the whole, however, he has succeeded in doing what he set out to do: he has made the study of public speaking interesting to the average student who would read the book. The book is copiously supplied with illustrative material, but the illustrations vary a good deal in their quality.

The book is divided into two parts in accordance with the author's belief that speech training should consist of "(a) a study of human nature and (b) a study of technical speechcraft." I wonder whether the two should be so sharply divided, and I wonder how fully we can depend upon any statement of human nature. Of course, we can classify the fundamental desires, the factors of interestingness, and so on. But have we really got at what human nature is, and can we predict from what we know how it will

act? I fear not. The discussion is, nevertheless, clear and interesting, and goes as far as the present state of psychology will permit. A student's own experience will soon show him that he does not know all about human nature after he has read about it; but for that matter, he will soon find that he does not know all about speechcraft, even if he has read widely on it as well.

It is hazardous to predict the future of a book, but this one ought to reach a wide audience. It is clear, interesting, different in treatment.

DAYTON D. MCKEAN, *Princeton University*

Strategy in Handling People. BY EWING T. WEBB AND J. B. MORGAN. Boulton, Pierce and Company, 232 East Erie Street, Chicago, 1930; pp. 260; $3.00.

When Mr. Durant was galloping across the country lecturing, it was his pleasure at times to spend thirty minutes of his hour proving that there is no such thing as progress and then, doing an about face, to spend thirty minutes proving that progress was a visible fact. As a member of the audience you took your choice, and your choice probably depended upon the slant on life which was yours when you entered the room.

With equal facility anyone with a gift for words can prove that Chicago is the ugliest, the worst governed, the most poverty ridden city in the world, or going into reverse can prove that our home town is gloriously on her way to becoming the wonder city of the universe. It depends somewhat on whether you take your stand on top of Mr. Adler's gracious gift and view the skyline and the heavens, or on a corner of the Street of Forgotten Men and watch the flotsam ooze by. Still, both pictures are life and they mean—what they mean to you.

And so it will be with readers of that interesting new book, *Strategy in Handling People,* by Webb and Morgan. Some few will lean back with a groan and murmur, "Another success book. Rollo, you pest, why don't you die!" Dry-as-dust educators will never read this volume but will smile pityingly when it is mentioned,—the book is, God help us, "popular."

But the man on the street, not of the intelligentsia, not a professor, can read the book and he will, and will profit thereby.

Grant that the Webb and Morgan book is sugar-coated psychology. It is, but it packs dynamite. There is not a man or woman, young or old, successful or unsuccessful, but can learn something from it. Nobody carries into action all the good horse sense in the book's pages. Even Charlie Schwab might pick up an idea.

This is a case book with incidents in the lives of the great and the near great for its examples and thus it becomes a modest directory of Who's Who. From Hanna to Hoover, from Kaiser Bill to Mussolini, from Peary to Pershing, they parade its pages. Despite this the book need not foster a cult of success worshippers. It can and will be used by those who are after a quick and easy way to make money, and it can and will be used by those who wish to know how to get along with people, who are not looking for personal profit but rather for some group or community good, for an added smoothness in human relationships, a bettter way of getting valuable things done. David Harums will of course find here new hunches as to "hoss trades," but equally, men and women with no axe to grind, no dollar to make, will find help for their plans which need human coöperation.

Beyond a doubt the book will become a standard required reading in schools of commerce, which will probably damn it in the eyes of many a young fellow who, coming upon the book in a happier way, would find it interesting and a guide-post around a bit of rough going.

Dimmet's *The Art of Thinking* was recommended as a book to be sipped over a period of days and nights, not to be downed at one sitting. With equal wisdom the authors of this book have suggested the way it should be read, and they are correct. Read straight through at one sitting the book will become a maze, a jumble. The multiplicity of incidents and the comments thereon will leave the reader dazed, with a sense of fullness like that which follows a Thanksgiving dinner, and with not an idea stirring. Read on the installment plan with a little thought as to "How can I use that?" and no person, whether a baffled bank clerk lost in a remote cage or a bustling executive whose co-laborers don't quite hit the ball. can fail to profit. From sky-pilot to physician, salesman to dentist, actor to executive, this book will have meaning and values. Most of us have to get along with somebody;

be it husband, wife, janitor, or cook, we have to handle people. Our methods vary; some of us use a club: some use psychology. There are arguments in favor of psychology.

RALPH DENNIS

The Story of the Drama (Beginnings to Commonwealth). By JOSEPH RICHARD TAYLOR. Boston: The Expression Company, 1930; pp. xxv, 555.

This large well-printed volume furnishes a wealth of information upon the drama before 1660 in various parts of the world. About forty illustrations re-enforce the text. The author has written informally and, for the most part, with notable clarity and spirit. Since the work is a popularization, the real test of its success will be the popularity it achieves, and this the reviewer can hardly predict; but there appears on first reading no reason why *The Story of the Drama* should not be widely and gratefully read. On some topics Professor Taylor writes better than upon others: he is at his best in his discussion of the doctrines stated in Aristotle's *Poetics* or of the controversies concerning Corneille's *Le Cid;* he is at his worst in his treatment of Indian, Chinese, and Japanese drama, where he must summarize summaries.

At times one has the impression that the author is going too far out of his way for the sake of catching readers. His ten-page introductory essay on the subject "Are Professors Pedants?" sounds a little like protesting too much,—a little as if the author felt constrained to lay before us his claims to be the Will Durant of the drama. But in such a good cause much may be forgiven. As to accuracy, in a work of this scope there are bound to be slips; but nothing serious impinged upon the consciousness of this reader. Here are a few notes toward a second edition: on p. 91, the statement, "Two translations of the *Prometheus* are by Mrs. Browning and Robert Browning," is ambiguously worded, but either of its possible meanings is false. Browning's translation of the *Agamemnon* should be mentioned. Thomas Nashe's lost play is *The Isle of Dogs, not The Tale of Dogs* (p. 463); his xtant play is *Summer's Last Will and Testament*, not *Summer's Last Will and Testimony*. Thomas Fuller's *Worthies* was written earlier than "1662, only 46 years after Shakespeare's death" (p. 466), since Fuller

died in 1661. Hamlet advised the players to "beget a temperance," not "a temper" (p. 480). Finally, the Appendix seems inaccurately entitled "Principles of Dramatic Criticism," since it is rather an incomplete dictionary of the cant of theatrical producers, dramatic critics, and dramatic reviewers. To list seven ways of arranging the names of the cast on a theatrical program is hardly to state a principle of dramatic criticism.

HOYT H. HUDSON, *Princeton University*

Medieval Rhetoric and Poetic. BY CHARLES SEARS BALDWIN. New York: Macmillan, 1928, pp. xi, 321, $2.50.

Professor Baldwin here continues the history of rhetoric and poetic, begun in his *Ancient Rhetoric and Poetic*, to the death of Chaucer. As ancient theory is best studied in a few representative texts, the earlier volume is chiefly expository; medieval theory, however, is so derivative in nature that it is best treated in historical narrative—a task which makes greater demands upon scholarship with less possibility of unification, and which, except to a medievalist, offers less significant results.

In characterizing ancient rhetoric and in pointing out the extent to which the second sophistic drew upon it, Professor Baldwin retains his faith in a distinction between rhetoric and sophistic which he made of fundamental importance in his earlier volume: rhetoric as conceived by Aristotle is the art of giving effectiveness to truth; as conceived by the sophists, it is an art of giving effectiveness to the speaker. Professor Fred Newton Scott has also made this distinction, but he does not agree with Professor Baldwin in attributing it to Aristotle. Aristotle, Professor Scott says, is merely the systematizer of success; the teacher of composition should follow Plato in fighting such a conception, and should be alive to the ethical possibilities and implications of rhetoric, allying it always with truth and justice. To the writer of this review such a distinction between rhetoric and sophistic is not only false historically, it is confusing and misleading as a basis for the present-day study of rhetoric and rhetoricians. It is as if we were to define a chemist as a man who uses chemicals for the uplift of mankind.

Sermons and letters were the chief products of medieval rhetoric. Professor Baldwin devotes two chapters to preaching; one shows the influence of St. Augustine in recalling preachers from

the second sophistic to the greater Ciceronian rhetoric, the other characterizes the medieval sermon. *Dictamen* in the medieval period was "a recognized profession and an habitual means of education," and Profesor Baldwin develops the effect of rhetorical teaching upon the letter-writing of the period. Medieval poetic was mainly pedagogical, and did not keep pace with the verse narrative of the time. Four chapters are given to poetic, the divisions being the old and new poetic of the fifth to the seventh centuries, the Carolingians and the tenth century, the Latin poetic of the twelfth and thirteenth centuries, and the poetic achievement in the vernacular.

The rhetoric and poetic of any age, Profesor Baldwin believes, are indicative of its habits in education and in literature. This conception gives his volumes on ancient medieval composition a wider significance than that of an excellent guide for specialists.

E. L. H.

Greek Rhetoric and Literary Criticism. By W. Rhys Roberts. New York: Longmans, Green and Co., 1928, pp. 164.

As editor and translator of Aristotle, Dionysius, Demetrius, and Longinus, Professor Roberts is admirably qualified to write an authoritative summary and characterization of Greek rhetoric and literary criticism The limits of the little volumes in the "Debt-to-Greece-and-Rome" series prevent the fuller exposition offered by Professor Baldwin in his *Ancient Rhetoric and Poetic,* and only a writer thoroughly at home in the field could present in so small a compass the more significant rhetorical and literary theories of Plato, Aristophanes, Aristotle, Demetrius, Dionysius, Longinus, and a number of lesser critics and rhetoricians. For a discussion of Aristotle's Poetics, which many would regard as the most important document in ancient literary criticism, Professor Roberts refers his readers to the volume in the same series by Professor Lane Cooper. Beyond the statement that Greek literary criticism suffered from its close association with Greek rhetoric, Professor Roberts offers little comment upon the relationship of these closely allied fields; but what he calls his "slight sketch of a vast and many-sided theme" suggests that the effect of rhetoric and poetic as pedagogical aspects of the composition of prose and poetry upon literary criticism as the art of judging authors, would repay further study.

The general editors of the series announce that Professor Roberts has in preparation a similar volume on Latin rhetoric and literary criticism.

E. L. H.

Acting, Its Theory and Practice. By LANE CRAUFORD. New York: Richard R. Smith, Inc., 1930: pp. xiii, 248; $3.00.

After reading young Mr. Crauford's posthumously published volume on the technique of acting, one regrets deeply that he could not have lived to write more books on the theatre. He brought to his work not only a knowledge gained by successful appearances on the professional stage, but also a sweep of background and a critical discernment rare in recent books on this popular subject. In comparison with Mr. Crauford's treatise, the volumes written by some of our academic writers seem as amateurish and dull as the customary published meditations of our professional players seem thin and childish.

Mr. Crauford discusses gesture, business, and stage movement compactly without being dogmatic, comedy-playing technically without being tricky, art and personality sympathetically without being sentimental. His book is packed with anecdotes and stories drawn from the performances of important actors of the past and present. The author knew the folk of the theatre well enough to include other anecdotes than outworn ones of the sort about the Polish actress who could make people weep by reciting the alphabet in her native tongue, and all the other frayed and tattered legends which many of the writers of recent publications on acting have revived.

Particularly useful to the student is Mr. Crauford's bibliography, which, instead of being the usual list of materials placed at the end of a volume, forms the basis of a wise and critical preface. There is style and grace in Mr. Crauford's *Acting, Its Theory and Practice.* It is like the man—charming, thoughtful, stimulating.

WESLEY SWANSON, *University of Illinois*

The American Public Mind. By PETER ODEGARD. New York: *Columbia* University Press, 1930; pp. 308.

Teachers are always being told that "here is a book that must

be read." *The American Public Mind* may not be one of those which *must* be read, but it is a book that every teacher of public speaking who is interested in the problem of audience anaylsis will want to read. Professor Odegard has written a concrete, interesting, and fairly thorough account of the sources of the ideas which fill the American mind, ideas which every public speaker has to take into account. He discusses, though not as fully, how these ideas may be altered by various means, including speech.

D. D. M.

David Lloyd George. By J. Hugh Edwards, M. P. New York: Sears and Co., 1929, 2 vols.

A popular biography, laudatory rather than critical, mostly undocumented, but useful in a study of Lloyd George and his period.

Evangelized America. By Grover C. Loud. New York: Lincoln McVeagh, 1928.

A competent journalist offers interesting chapters in the history of evangelism in America from Jonathan Edwards to Aimee Semple McPherson. Not written in Menckenese. Useful bibliography.

The Stammering Century. By Gilbert Seldes. New York: John Day Co., 1928.

A popular but penetrating and critical account of the "sects, cults, manias, movements, fads, religious excitements" in American history during the nineteenth century. Mr. Seldes says he came gradually during his investigation, to want to prove nothing, but one conclusion he could not escape is that "almost all the quackeries, fads and movements of the past hundred years in America were first accepted by superior people, by men and women of education, intelligence, breeding, wealth, and experience. Only after the upper classes had approved, the masses accepted each new thing. The boob-haters must correct their theory." This is a first-rate contribution to the study of rhetoric in the social history of America.

Conversation. By Andre Maurois; translated by Yvonne Dufour. New York: E. P. Dutton & Company, 1930; 82 pp.

This is a brief collection of more or less scattered aphorisms and observations, some of them very revealing and prudential. But it is not a book for the class-room so much as for the salon and boudoir.

IN THE PERIODICALS

BANNING, W. P.: *Better Speech.* Bell Telephone Quarterly, 9, April 1930, 75-82.

Increasing interest in spoken language is undoubtedly due to the universality of radio entertainment and the talking pictures. Now that the novelty has worn off, listeners are paying increasing attention to matters of enunciation, pronunciation, and tone production. America is emphatically speech conscious. "Speakers have become aware that the human voice is on trial everywhere."

Fifty words account for 60 percent of the total used telephone conversations, and 700 words account for 95 percent. "Proper pronunciation, therefore, of relatively few words would go a long way towards improving the effectiveness of our speech." The resources of the telephone companies are being devoted largely to improving facilities for the more efficient transmission of personal communication, the ultimate objective being "to reproduce, at the distant end of the telephone line, the voice of the speaker with greater fidelity." There is a mutual benefit to be derived, for from the other angle, improved speech on the part of the speaker results in better service on the transmission equipment. "Every influence that promotes better habits of speaking must be recognized as a co-operative agency in the improvement of telephone service."

The NATIONAL ASSOCIATION, with its organ, the QUARTERLY JOURNAL OF SPEECH, receives credit, along with other organizations and periodicals, for furthering the cause of better speech.

G. W. G.

VIZETELLY, FRANK H.: *Keeping Step with Speech.* Atlantic Monthly, August, 1930, 184-189.

The true function of a dictionary is to record the forms of pronunciation in use among the educated classes, and to indicate which forms it considers the best usage. Correct pronunciation is determined by the best and widest usage among English speak-

ing races. "No exception can properly be taken to a manner of pronuncing a word that is general among the educated classes of the people."

Everyone knows, admits Mr. Vizetelly, that no one type of pronunciation is common to all persons in America; that there is no absolute standard of authority, and that "pronunciation must and will vary widely among persons of equal intelligence and cultivation." "Self-righteousness in matters of speech only produces pronunciation consciousness, and whenever one is subject to this weakness one's utterance becomes formal and stilted instead of naturally smooth." But if American pronunciation tends toward carelessness, the pronunciation common to the English is slovenly. Typical of the suppression of syllables in English pronunciation are such words as "interesting," (commonly and incorrectly "int'risting"), "laboratory," "deliberately," extraordinary," "oratory," "secretary," "dictionary," and others.

Mr. Vizetelly occupies a position in which he has the opportunity of knowing popular and other trends in pronunciation. It apparently distresses him not one whit that people of equal culture and intelligence actually do pronounce differently one from another; the unfortunate aspect is that, of the various forms accepted as good usage, so many of us use none of them! Although theoretically accepting one authority or another, we proceed to depart therefrom at will.

An interesting illustration of international influence is referred to, in mentioning the effect of British contact with the A. E. F. It seems that the "encroachment of the American language" on the British is equalled, if not exceeded, by the results of that contact on the speech of the American soldiers. "As a result of the contact, an un-American pronunciation of English was brought back to our shores from overseas, "a type of pronunciation which St. John Ervine described as "an emasculated utterance." "It is this very pronunciation that has been responsible for so much slovenly speech on both sides of the Atlantic."

Mr. Vizetelly gives many illustrations of his points, from a background rich in scholarly achievement and experience. The article is readable, sane, and exhibits a balance that is quite refreshing in this day of stern advocacy of uniformity in pronunciation.

G. W. G.

CHORPENNING, CHARLOTTE. *The Significance of Drama as an Instrument of Character Enrichment.* Religious Education, Vol. XXV, No. 9, November, 1930, pp. 834-836.

"Drama stands midway between experiencing life and thinking about it. It is like life in its content. It is made up of human experience." Participation in dramatic activity enables individuals to break the "prison walls" which hold them to their own range of experience. It gives them an opportunity to touch life in the capacity of personalities other than their normal selves. "Drama is unlike life, however, in a very vital way. The dramatic experience has an end. It can be stopped."

"Any leader who uses plays with the purpose of adding to the stock of experience his actors may have will find them falling into general classes." The largest class is that of the "nourishment play." "Any play is a nourishment play for any person when it leads him into new and wider experiences. Plays of other social circles, other nations, other times, other ideals, other philosophies of life, are such." The second group includes the "interpretative plays." "They do not go afield to search out the unknown, but probe into the known, adding to experience which has been shallow depth and height." The "medicine plays" are those "which offer to our twisted personalities experiences which clense and strengthen and restore." And the "release plays" are those "of fancy, of laughter, of wish fulfillment, which lift the burden of everyday life with a frank and beautiful 'Let's pretend.'" These are some of the dramatic media which promote enlargement of experiential background—and, in turn, an enrichment of character.

LESTER W. THONSSEN, *State University of Iowa*

BARNARD, RAYMOND H. *The Relation of Intelligence and Personality to Speech Disorders.* The Elementary School Journal, Vol. XXX, No. 8, April, 1930, pp. 604-620.

Mr. Barnard's investigation of the experimental studies on this subject is most painstaking and thorough.

With regard to the relationship between intelligence and defective speech, he points out two well-established conclusions: that articulatory speech disorders in the subnormal group are more numerous and more severe than in the normal group, and that

stuttering is no more prevalent among those of subnormal intelligence than among those of normal intelligence.

Mr. Barnard quotes two interesting findings from analysis of performances of speech defectives on individual mental tests; that stutterers have a special word disability as evidenced by relatively low vocabulary scores and that children whose tests show a very wide range between basal and zero age are likely to show mental retardation and defective speech, both symptoms of a pathological organic condition.

Mr. Barnard sums up his general conclusions regarding personality traits and speech defects by saying:

"Personality traits are more enlightening than intelligence in the study of speech defects, since they point to emotional difficulties as the source of stuttering and kindred speech defects. Retardation in school in the case of speech defectives is not caused by lack of intelligence but is an emotional maladjustment which may be remedied by an understanding of the personality of the individual."

It is gratifying to read this latter conclusion, since it gives us reason to anticipate the publication of much needed objective tests of such qualities as personality traits and emotional attitudes for which no entirely satisfactory objective tests have been available.

L. K.

MEADER, EMMA GRANT, *The Speech of the Teacher.* Modern Education, Vol. 3, October, 1930, pp. 15-16.

This article presents again the problem involved in the fact that the average American grows to maturity "undisturbed in the blissful security and blessed peace of his own native speech" which he has acquired by imitation of his own untutored parents. The author not only reiterates the deplorable facts which have so often been brought to the attention of speech teachers, but she prophesies that until our schools very definitely accept the responsibility for improving the speech of our American citizenry, the situation will remain "statu quo ante."

At present the only teaching of diction (other than the most incidental) which is being done in American schools is of two

types: (1) In our larger cities special attention is being given to the correction of foreign accents; and, (2) Training in phonetics, voice-placing, shaping of the lips, and the position of the tongue is being stressed in connection with the learning of French, German, and Spanish. "It is an indictment of our teaching of spoken English when we find that no such effort has been made to provide a similar technique for learning the native tongue."

Suppose that everyone should agree that this condition should be improved at once, where should we turn for teachers? Here is the crux of the whole article. From a home where the "pioneer speech of a pioneer people as spoken by the grandfathers . . . . is as sacred as the politics or religion of these same grandfathers" the girl enters high school where "the chances are that no one calls attention to her nasal twang because no one hears it. She speaks 'pieces,' learns memory gems, takes part in dramatics, and sometimes 'makes' the debating team. With entire speech satisfaction, she starts for the normal school, speaking good grammar and therefore, according to the local standards, using an acceptable speech . . . . Is her speech agreeable or disagreeable, nasal or resonant, mellow or harsh, effective or ineffective?" These questions have never been considered, much less have they formed the basis for any instruction.

So the prospective teacher goes to a normal school where "her speech experience will not differ greatly from that in her high school except that she will acquire methods in teaching language, reading, phonetics, story-telling, and dramatics. Except in a few instances she undertakes to teach phonetics without realizing that phonetics should be based on the international phonetic alphabet."

The normal school must share the blame. "Back of the normal school we find a high school, an elementary school, a kindergarten, a nursery school, and a home, all of which must unite in sharing the responsibility." But the revolution must begin with the training of teachers. Relative to the resolutions offered by a committee of the National Association of Teachers of Speech following an investigation of the speech curricula of normal colleges (QUARTERLY JOURNAL OF SPEECH, February, 1930) which would require that every student have at least one foundation course in speech, the author suggests a *required* course in the mastery of international symbols for those preparing to teach in the elementary grades.

"This would not only give the teacher a corrective technique with which to improve her own speech, but would give her a scientific background for the teaching of phonetics."

The thesis of the article may be summed in a quotation from it: "If in the years to come all of the normal schools in this country would suddenly awake to the fact that they have a great responsibility for the beauty of each student's speech and that this is the hope of the next generation of children, they would perhaps assist quite as much in the true interpretation of America at her best, both at home and abroad, as have the best efforts of our statesmen and diplomats."

FLORENCE M. HENDERSON

WILSON, P. W. *The Great God Gab.* The North American Review, Vol. 229, March, 1930, pp. 270-276.

"Where are the great orators of today?" queries Mr. Wilson. Why don't we have as good orators today as we had formerly is indeed an old question, but one which Mr. Wilson approaches in a new way. After distinguishing between Art and Oratory, he reminds us that after all that Oratory which we recall with such joy is the oratory which "reads well" or had a literary quality. Most of it did not originally suit the occasion for which it was intended.

"Those who say that oratory is obsolete," argues Mr. Wilson, "are dupes of a fallacy." Test oratory today by the only test that should be applied to it, namely efficiency, and never have we had an era so ruled by speaking as our own. Never before have there been so many parliaments, churches or law-courts. This mass production, however, is the chief danger of speaking at present.

MARY E. WHITEFORD, *University of Illinois*

"J. E. M.: *The Public's Rights in Radio.* Journal of the National Educational Association. *19,* December 1930, 285.

Radio broadcasting has developed rapidly and is now on a highly profitable basis. Certain financial and industrial groups are seeking to obtain permanent rights in this field. It is important that the interests of the public shall not be lost into private hands. Ultimate ownership and control should be with the general public.

Furthermore, the educational and civic uses of radio must be safeguarded from encroachment by commercial interests.

G. W. G.

The International Society of Experimental Phonetics, Science, 72, 1930, 239 (Reviewed in Psychological Abstracts, *4*, December 1930, 544f.)

The first congress was held at Bonn June 10-15, 1930. Papers and demonstrations were given by Gutzman (showing X-rays of the larynx, hyoid and tongue, soon to be combined with a speaking film), Lenk of Vienna, Moses of Cologne, Scripture of Vienna, Janvrin of London, Isselin of Munich, Berger of Münster, Kaiser of Amsterdam, Hegedüs of Gödölö, Hungary, and Peters of Tartu, Esthonia.

G. W. G.

CONVENTIONS

WESTERN AND NATIONAL

SECOND ANNUAL CONVENTION OF THE WESTERN ASSOCIATION OF TEACHERS OF SPEECH

Approximately one hundred forty teachers of speech attended the Second Annual Convention of the Western Association of Teachers of Speech, held in San Francisco, California, on November 27, 28, and 29, 1930. The states represented were California, Oregon, Washington, Nevada, Utah, Colorado, New Mexico, and Arizona. California naturally furnished the largest representation. Oregon was next. Six of the seven faculty members of the Department of Speech of the Oregon State College were present at the Convention. Visitors were present from states outside the territory of the Western Association, including one from Oklahoma, one from Iowa, and two from Massachusetts.

Teachers from the elementary and secondary schools, both private and public, were present; from liberal arts and professional colleges; and from graduate department of universities. The various aspects of speech, cultural and artistic, scientific, and pedagogical, were treated. The convention guests represented a wide variety of environments where speech work is offered, including the speech correction teacher in the public school system who maintains close relations with the department of visiting teachers, and the auditorium teacher of speech activities.

A high degree of interest and enthusiasm was exhibited throughout the sessions of the Convention. The contents of the topics treated drew much interest from the floor in open discussion. One outstanding result of the Convention may be a better understanding by each teacher of speech of problems encountered by those in different divisions of the educational system and different phases of the field of speech. A more concerted movement toward an improved program of speech education from the elementary school through the University may result. The elementary-school and high school teachers of speech showed no less appreciation of their problems and no less vigor in attacking them, than did the college and university teachers. One item out of many in this connection, was a resolution passed at the Elementary-School Session, urging that all teachers in the elementary schools should receive a definite amount of training in speech in preparation for their work.

Each session was replete with interesting and instructive material. A group of twelve students, representing the Verse-Speaking Choir from the San Jose State Teachers' College, gave an artistic and enjoyable program. One of the faculty members of the Oregon State College brought

down to San Francisco a model stage with a full equipment. A Los Angeles high-school teacher gave an illuminating and artistic demonstration of a puppet play in connection with her address. A platform reader of many years' experience explained and demonstrated the effective reading of plays and cuttings from plays. An authority on phonetics from the University of Utah accompanied his lecture with a remarkable set of lantern slides. The Sacramento Junior College spent a hundred dollars to bring down to San Francisco a group of players and equipment for the production of scenes from "Dido, Queen of Carthage." These were only a few of the exceptionally good things provided by the Convention.

The professional work of the Association, conducted by its committees, one each for the elementary schools, the secondary schools, the college field, and the graduate school, and one for contacts with county and state units, has received a good start on a sound professional basis. Both professional and financial reports were given by each of the first four committees. Results of a valuable nature have already been obtained through the work of these committees. The desire is to have the Western Association of Teachers of Speech become a twelve-month working organization and not merely a "holding company" for an annual convention.

The state and regional chairmen of publicity and membership have rendered very good services during the past year in reaching the high-school and elementary-school teachers of their respective territories.

Officers elected for 1930-1931 were: President, Lee Emerson Bassett, Stanford University; Vice-President, Jessie D. Casebolt, San Francisco State Teachers College; and Secretary-Treasurer, Joseph F. Smith, University of Utah. Retiring officers were: President, W. Arthur Cable, University of Arizona; Vice-President, Frederick W. Orr, University of Washington; Secretary-Treasurer, Earl W. Wells, Oregon State College.

A plan of rotation was adopted providing for the annual convention in San Francisco on the even numbered years, the annual convention to alternate between Los Angeles and the Pacific Northwest on the odd numbered years.

A resolution was unanimously adopted inviting and earnestly urging the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH to bring the National Convention of 1931 to a convenient location west of the Rocky Mountains, or instead, at its discretion, to hold the National Convention in Los Angeles the summer of 1932 at the time of the *Olympic Games*.

Business Meeting of the Second Annual Convention

The meeting was called to order at 9:30 A. M., Saturday, November 29, 1930, in Assembly Room, Third Floor, The William Taylor Hotel, San Francisco, California; Professor W. Arthur Cable, of the University of Arizona.

With unanimous consent, the Chair dispensed with the reading of the minutes, owing to the pressure for time.

The President reported that his aim during the past year had been

to make the Association a twelve-month working organization. He emphasized the point that such a program can be carried out only by means of permanent committees. Such committees, he stated, had been appointed during the past year and had done good work. He stated that the expenses incurred by those committees in their work had been underwritten by individuals or institutions. The President stated that he felt that the Association should meet the expenses involved in the work of these permanent committees. He also stated that the plan of having regional directors of publicity and membership had enabled the Association announcements to reach the high-school teachers of our territory by inclosure with the regular mailing without cost to the Association, and mentioned the faithful and thorough work of the regional chairmen.

With unanimous consent, the Chair indefinitely postponed the report of the treasurer owing to the pressure for time. (The report of the Treasurer was made during the period of the Organization Luncheons, and is appended to these minutes.)

The Chairman of the Committee on Speech Training in Elementary Schools, Miss Alice C. Chapin, of the Los Angeles Public Schools, reported that no appreciable expense had beeen incurred by the Committee, and that such as had been incurred had been met by the expense budget of her office.

The Chairman of the Committee on Speech Training in Secondary Schools, Miss Esther L. Hettinger, of Marshfield (Oregon) High School, reported that an expense for mimeographing questionnaires had been incurred by the Committee and met by the Marshfield High School; but that an expense of $15.00 for postage had been incurred by the Committee, underwritten by the members of the Committee. It was moved and seconded that the expense of $15.00 incurred by the Committee be met by the Association. Motion carried.

The Chairmen of the Committee on Speech in Institutions of Collegiate Rank, Professor C. B. Mitchell, of Oregon State College, reported that an expense of $46.30 for mimeographing questionnaires and for postage had been incurred by the Committee, and had been underwritten by Oregon State College. It was moved and seconded that the expense of $46.30 be met by the Association. Motion carried.

The Chairman of the Committee on Graduate Study in Speech, Professor Lee Emerson Bassett, of Stanford University, reported that a small expense for postage had been incurred by the Committee and met by the Committee.

At this time Mrs. Annice Campbell Moore, President of the Speech Arts Association of Southern California, reported on a condition arising in the state of California, inimical to the existing program of speech education in the state; and presented for consideration the following petition in the form of a letter from the Association to Dr. Morton Hill, of Chaffey Junior College, a member of the Committee appointed by the President of the University of California to consider the condition reported:

"Dr. Merton Hill
Chaffey Junior College
Ontario, California
Dear Dr. Hill:

We understand that proposed changes in admission requirements for the University of California provide for placing speech entirely upon an elective basis. We feel that this change would be a backward step in California's educational program.

We, therefore, delegates to the Western Association of Teachers of Speech, assembled in conference at San Francisco, California, ask that at least one unit of speech be included among the required units in English from those high schools where the subject is taught by a properly qualified speech teacher.

If such a provision is made no hardship will be inflicted upon speech courses now being offered in the high schools of the state, and California will continue to hold its present high position among western states in the encouragment of progressive speech work.

We ask that this matter be referred to the special committee on affiliation with secondary schools, appointed by President Sproul.

Respectfully submitted,
Earl W. Wells,
Secretary-Treasurer."

It was moved and seconded that the petition as presented be endorsed and sent by the Western Association of Teachers of Speech. Motion carried.

At this time Professor Lee Emerson Bassett, Chairman of the Committee on Graduate Study in Speech, presented for consideration the following report:

"Recognizing the fact that graduate work in speech is offered by few institutions represented by the Western Association of Teachers of Speech, and that such work is in its early and experimental stage, the Committee on Graduate Study, feeling that it may be of direct service at this juncture to members of the Association, wishes to make the following recommendations:

1. That the Committee be continued for at least another year.
2. That the Committee will undertake to make available to members of the Association a bibliography of graduate studies.
3. That, prompted by a desire to encourage research and the preparation of theses of a high order, and to establish standards of excellence for graduate work, the Committee is willing to consider those voluntarily submitted to it for appraisal of their merits as pieces of research and constructive work and as contributions to the field of speech knowledge and speech training.
4. That students be required to take a sufficient number of courses in speech to assure a fundamental knowledge of, and proficiency in, speech before being allowed to enter upon a course of graduate study."

It was moved and seconded that the Association adopt the report.

Motion carried. It was moved and seconded that the Committee on Graduate Study in Speech be continued. Motion carried. It was moved and seconded that the committee on Speech in Institutions of Collegiate Rank be continued. Motion carried. It was moved and seconded that the Committee on Speech Training in Elementary Schools be continued. Motion carried.

The Chair announced that the next order of business was the consideration of the Association's relationship with *The Journal of Expression*. The President briefly reviewed the facts leading up to the action of the Executive Committee in accepting an editorial affiliation with *The Journal of Expression*. Mr. Martin Luther, editor of *The Journal of Expression*, discussed briefly the proposed policies of the magazine and its relationship to the Association. Considerable discussion followed on the part of various members of the Association. The Secretary read a copy of the telegram sent by the President to the other two members of the Executive Committee presenting the offer of affiliation with *The Journal of Expression* and the terms thereof. It was moved and seconded that the action of the Executive Committee in accepting an editorial affiliation with *The Journal of Expression* be endorsed by the Association. Motion carried. It was moved and seconded that those members of the Association attending the coming convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH serve as a committee of the Association to present to the NATIONAL ASSOCIATION the aims, viewpoints, attitudes, and so forth of the Western Association. It was moved and seconded to amend the motion that the Chair appoint a committee of five to draft a written statement to be carried back to the NATIONAL convention by the committee representing the Association there. Motion to amend carried. Main motion carried. It was moved and seconded that the new Executive Committee be empowered to act in regard to the editorial affiliation with *The Journal of Expression* during the interim between the present and next convention of the Association. It was moved and seconded to amend the motion to provide that the retiring Executive Committee be empowered jointly to act. Motion to amend carried. Main motion carried.

The Chair announced that the next order of business was the report of the Committee on Resolutions and Constitutional Amendments.

The Chairman of the Committee, Professor Charles A. Marsh, of the University of California at Los Angeles, reported out the following resolution:

"Resolved, That Article V, Section 2, of the Constitution, be amended by striking out the words *a majority vote of the members in attendance at any annual convention*, and inserting therefore the words *a unanimous vote of the Executive Committee*. It was moved and seconded to adopt the resolution. Motion carried.

The Chairman of the Committee reported out the following resolution:

Resolved, That Article IV of the By-Laws be amended by inserting

after the word *vote* the words *or the Executive Committee by unanimous vote.* It was moved and seconded to adopt the resolution. Motion carried.

The Chairman of the Committee reported out the following resolution:

"Whereas, THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH has always held its annual convention in Chicago or some other city farther east; and,

Whereas, This fact has made it impossible for the great majority of teachers of speech in the far west to attend these conventions; and,

Whereas, There is a very lively interest in speech in all its varied aspects among the teachers in the western states; therefore,

Be it Resolved, That the Western Association of Teachers of Speech, in convention assembled in San Francisco, November 27, 28, and 29, 1930, unanimously extends to the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH an earnest invitation to hold its 1931 convention, at the usual convention period, in some suitable location in the territory west of the Rocky Mountains, or at its discretion to meet instead in Los Angeles in the summer of 1932, at the time of the Olympic Games.

The members of the Western Association of Teachers of Speech urge the acceptance of this invitation, and hereby pledge most loyal support to a meeting of the NATIONAL ASSOCIATION held in the western section of the country."

It was moved and seconded to adopt the resolution. Motion carried.

The Chairman of the Committee reported out the following resolution:

"Whereas, It is financially and professionally advantageous to the particular district immediately surrounding the city in which the annual convention is held; and,

Whereas, It seems fair that the members in the various geographical divisions should share equally in the benefits to be thus derived: therefore,

Be it Resolved, That the policy of rotation be adopted in the selection of the place of meeting for the convention; and,

Be it Further Resolved, That San Francisco be chosen as the convention city on the years designated in the calendar as the even years, and that the gathering place in the years designated in the calendar as the odd years be alternately in southern California and in the Pacific Northwest."

It was moved and seconded to adopt the resolution. Some discussion followed. Motion carried. Division was called for. Motion carried.

The Chairman of the Committee reported out the following series of resolutions:

"Whereas, The members of the Western Association of Teachers of Speech are extremely desirous of proclaiming their sincere appreciation of the labors of all individuals and organizations who have co-operated to make the Second Annual Convention a powerful beacon, rather than a mere landmark, in guiding the progress of Speech education throughout the Western States; therefore, be it

Resolved, That Ernest Drury, Manager and Wm. J. Atwell, Assistant Manager of The William Taylor Hotel, be given a vote of thanks for their fine accomodations and courtesies as hosts to the Second Annual Convention; and,

Resolved, That a vote of thanks be extended Miss Jessie D. Casebolt for her great assistance as San Francisco representative of the Association, in making the many local arrangements paramount to the success of the convention; and,

Resolved, That Radio Station R. K. O., and especially the Snell Happy Hour Entertainers, be extended a vote of thanks for the splendid program of entertainment presented on the occasion of the Annual Thanksgiving Dinner of the Western Association of Teachers of Speech; and,

Resolved, That a vote of appreciation be given Miss William Hinsdale; Miss Jessie D. Casebolt; Mrs. Marion Stebbins; the student players from Sacramento Junior College with their director, John L. Seymour; and Miss Sara Farrell Scott with her accompanist, Miss Clara Gomersal, for a delightfully instructive evening's entertainment at the auditorium of the San Francisco State Teachers College on November 28; and,

Resolved, That the Officers of the Western Association of Teachers of Speech during the past year, individually and collectively, be extended a most sincere vote of thanks for their capable, inspirational leadership; and,

Resolved, That copies of these resolutions be presented to all persons concerned by the Secretary-Treasurer of the Association."

It was moved and seconded to adopt the resolutions. Motion carried.

The Chair announced that certain items scheduled for consideration at the business session would be waived, for want of time, and that the next order of business was the election of officers. (The nomination committee had been elected by popular ballot at the Thursday afternoon general session, and was composed of Professor Maynard Lee Daggy, of the State College of Washington, chairman; Professor C. B. Mitchell, of Oregon State College; Mrs. Alicé Mills, of the University of Southern California; Professor Joseph F. Smith, of the University of Utah; and Professor Frederick W. Orr, of the University of Washington.) The Chairman of the Committee, Professor Maynard Lee Daggy, of the State College of Washington, reported that the Committee (by a vote of four to one in respect to the office of secretary-treasurer) nominated for president, Professor Lee Emerson Basset, of Stanford University; for vice-president, Miss Jessie Casebolt, of the San Francisco State Teachers College; and for Secretary-treasurer, Professor Joseph F. Smith, of the University of Utah. It was moved and seconded that the Association adopt the report. Motion carried. It was moved and seconded that a unanimous ballot be cast for the nominees for the respective offices. Motion carried.

The meeting adjourned at 11:30 A. M.

Signed: *Earl W. Wells*,
Secretary, Western Association of Teachers of Speech.

MINUTES OF THE FIFTEENTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH HELD AT THE STEVENS HOTEL, CHICAGO, DECEMBER 29, 30, 31, 1930

In these minutes we will follow the practice of the last few years and record the actions taken by the Executive Council and the Association by topics rather than in the order in which they occurred. The reports of two or three committees are unavailable at this date and will appear in the April issue of the JOURNAL.

I. *Record of Attendance*

The 1930 Convention was the largest ever held by our ASSOCIATION. 508 members registered as compared with 395 last year in New York and 350 in Chicago in 1928. Space is not available to give a list of those in attendance but the following geographical distributions will be of interest. Forty of the forty-eight states and the District of Columbia were represented.

Illinois	118	Missouri	12
Michigan	62	Pennsylvania	10
Iowa	46	Kansas	10
Ohio	43	Nebraska	9
Wisconsin	42	South Dakota	8
New York	27	California	8
Indiana	27	Massachussetts	7
Minnesota	20	North Dakota	6
		Texas	6

New Jersey, Oklahoma—5 each.
West Virginia, District of Columbia—4 each.
Alabama, Colorado—3 each.
Kentucky, Louisiana, Tennessee, Utah, Virginia—2 each.
Arizona, Arkansas, Connecticut, Florida, Georgia, Idaho, Montana, New Hampshire, North Carolina, Oregon, South Carolina, Washington, Wyoming—1 each.

II. FINANCIAL REPORT OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH AND THE QUARTERLY JOURNAL OF SPEECH FOR THE YEAR 1930

(A schedule of the financial reports for the last six years and a statement of the Association's policies are also included.)

A. *Statement of Receipts and Expenditures for 1930.*

Receipts

(1)	From subscriptions to the Journal	$3,657.96
(2)	From advertising	869.46
(3)	From the sale of old copies	139.20
(4)	From miscellaneous sources (balance from last year, convention fees last year, sale of high school bulletins, etc.)	1,045.97
	Total	$5,712.59

Expenditures

(1)	For printing the Journal, including part of the work on the Speech Bulletin	$3,191.56
(2)	Office expenses for editor and business manager	502.71
(3)	Secretarial work in business manager's office	391.25
(4)	Miscellaneous (including expenses of last year's convention, expenses of Lahman's committee, part of president's expenses for 1930, etc.)	800.91
	Total	$4,886.43
	Balance on hand, December 26, 1930	$ 826.16

Explanatory Note

The amounts received from subscriptions and from advertising have increased decidedly this year.

All bills are paid with the exception of a part of the printer's bill for the December issue of the Speech bulletin. (See note in paragraph IV.) It should be noted, however, that the expenses of the 1930 convention have only been paid in part. The remainder of the necessary funds will be derived from convention fees.

The added expenses involved in moving the business office from Madison to Ann Arbor are not included in this report.

B. *Summary of Receipts and Expenditures for the Six-Year Period 1925-1930, inclusive.*

Receipts

	1925	1926	1927	1928	1929	1930
1. Subscriptions	$2,619.52	$2,764.37	$2,946.82	$3,033.38	$3,083.39	$3,657.96
2. Advertising	162.79	459.84	415.99	516.16	623.64	869.46
3. Old Copies	123.53	170.71	202.61	117.58	126.71	139.20
4. Convention Fees	--------	303.00	238.00	350.00	400.00	--------

Expenditures

	1925	1926	1927	1928	1929	1930
1. Printing	$1,711.20	$2,031.51	$2,661.40	$2,644.10	$2,886.36	$3,191.56
2. Office	492.01	410.80	680.28	623.15	459.36	502.71
3. Secretarial	333.53	233.99	260.05	327.77	329.10	391.25
4. Miscellaneous	--------	--------	546.62	607.72	*2,054.85	800.91

*Includes repayment of $900 borrowed from bank, all of the 1928 convention expenses for 1929.

C. *Expenditures made by the Committee on Speech Education in Teachers' Colleges and Training Schools.*

Professor Lahman reported expenditures of $159.94, distributed as follows:

To stationery, printing, etc.	
1000 questionnaires	
2000 letter heads	
1300 manila envelopes	
1800 gummed stickers	$ 56.39
To postage	24.46
Telegrams	10.23
Telephone	9.35
Stenographic and clerical help	37.70
Chairman's expenses to Ypsilanti	10.29
Supplies (paper, twine, stencils)	8.32
Express charges	2.60
Copies of Educational Directory	.60
	$159.94

This statement does not include the bill for 2,000 reprints of the committee's report which was also paid from the Association treasury.

D. *Financial Agreements Now Existing Between the Committee on Speech Training in Secondary Schools and the National Association.*

The work of the Committee on Speech Training in Secondary Schools was at first financed by special grants of funds from Northwestern and Syracuse Universities. The supplement to the November, 1929, issue of the QUARTERLY JOURNAL was financed by the NATIONAL ASSOCIATION. The cost of this issue of 1000 copies was met by the sale of the bulletins at 50c per copy.

Further grants of funds not being available, it was necessary for the Committee on Speech Training in Secondary Schools and the NATIONAL ASSOCIATION to devise other means of financing the speech bulletins to be issued during the current school year. The Executive Council at the May meeting approved the publication of two sixty-page bulletins. It was agreed that each bulletin should discuss rather fully some special phase of speech work in secondary schools. The council suggested that at least 2000 copies be printed to supply the demand for two or three years. The cost is to be met by the sale of these bulletins at 50c a copy or 75c for the two.

The first bulletin, devoted to debating in secondary schools, was issued December 1st, at a cost of $246.50 for 2000 copies. Receipts from subscriptions to the two bulletins and from the sale of single copies now total approximately $105.00.

E. *Financial Agreements Now Existing Between the Western and Southern Associations and the National Association.*

When the Western Association was being organized, the desirability of having a joint membership became evident. The secretaries of the Western and NATIONAL ASSOCIATIONS agreed that on all subscriptions to the QUARTERLY JOURNAL taken by the secretary of the Western Association an agency commission of 25c on each renewal and 50c for each new

subscription would be returned to the treasury of the Western Association. In other words, the Western Association remits $2.00 for each new subscription to the QUARTERLY JOURNAL and $2.25 for each renewal. This plan has resulted in the securing of a considerable number of new subscriptions to the JOURNAL.

A similar agreement has also been made with the officers of the Southern Association and a number of new subscriptions have been secured from that source.

F. *By Way of Summary.*

The ASSOCIATION operates on the policy that the cost of each project should be borne by those who are interested in that project and who receive the benefits. The convention fee of $1.00 is intended to pay the president's expenses for the year and the costs of the annual convention. The money derived from the membership fee of $2.50 is spent on the QUARTERLY JOURNAL and on the financing of advertising campaigns intended to increase its circulation. The cost of publishing special bulletins research monographs, etc. should be largely met by the sale of those publications and should not be a charge against the general treasury.

As I look back over my annual reports for the last five years, I find that a number of the needs mentioned therein have been partially fulfilled. We have a number of strong sectional organizations and considerable progress is being made toward the formation of state associations of teachers of speech. The problem of binding these organizations into an effective whole is still with us. My report two years ago stressed the need of organizing speech teachers in secondary schools. We now have a well organized committee which is doing excellent work in that field. We have also made a survey of speech work in teachers colleges and have adopted a series of recommendations which are already influencing the work in those institutions. The next step, in my opinion, should be a similar study of the place of speech in the small liberal arts college.

Each year we discuss the desirability of launching one or more new publications or of issuing the JOURNAL five or six times a year. We should remember that our ASSOCIATION is still relatively small and that the JOURNAL only pays its own way because the business manager serves without salary. The launching of any new publication would, at the present time, weaken rather than strengthen our financial situation. The QUARTERLY JOURNAL should, in my estimation, consist largely of articles of general interest and the editor should feel free to have the same subjects discussed rather frequently. Material that is of interest to a small proportion of our readers should be published separately and made available to those who are especially interested.

My thanks are due all of you for countless courtesies extended during my six-year term. Without your help such progress as we have made would have been impossible.

Respectfully submitted,
H. L. EWBANK,
Executive Secretary.

III. AMENDMENTS TO THE CONSTITUTION. APPOINTMENT OF A COMMITTEE ON CONSTITUTIONAL REVISION

1. Some weeks before the convention, Mr. Ewbank notified the Executive Council that he would propose an amendment to Art. III, Sec. 1., that would insure regional representation on the Executive Council. The proposed amendment was discussed at the first meeting of the Council and recommended to the ASSOCIATION in the following form: That we move to amend Article III, Sec. 1 of the Consitution by inserting the words: "the Vice-Presidents, the President, or his representative, of the Western Association, of the Southern Association, of the Eastern Public Speaking Conference, and of the American Society for the Study of Disorders of Speech" after the word "position" and before the words "and three members."

The Council also approved the amendment of Art. II, by substituting "First Vice-President, Second Vice-President" for the phrase, "Vice-Presidents as hereinafter provided."

These proposed amendments were presented to the Convention at the business meeting Monday morning, December 29. The second amendment was adopted without discussion.

Mr. Monroe moved an amendment to the first amendment by adding the words, "and of such other regional associations or federations as may be recognized by the Executive Council." The chair ruled the amendment to the amendment germane and, after discussion, it was adopted.

Mr. Wiley moved an amendment to the amendment to limit the membership of past presidents, editors, and executive secretaries on the Executive Council to a period of one year from the date of their retirement from office. The chair ruled that the amendment to the amendment was not germane and that it should be referred to the Executive Council for investigation and report. A motion advising the Executive Council that it was the sense of the convention that some such amendment be presented was carried. A motion to adopt the amendment as amended was then carried.

Article II of the Constitution as amended now reads:

"The officers of this ASSOCIATION shall be:

President
First Vice-President
Second Vice-President
Executive Secretary
Editor of the QUARTERLY JOURNAL OF SPEECH
Editor of *Research Studies*
Members of the Executive Council."

Article III, Sec. 1 of the Constitution now reads:

"The Executive Council shall consist of: the President, the Executive Secretary, the Editor of the JOURNAL, the Editor of *Research Studies*, all who have previously held these positions, the Vice-Presidents, the President, or his representative, of the Western Association, of the Southern

Association, of the Eastern Public Speaking Conference, of the American Society for the Study of Disorders of Speech, and of such other regional Associations or federations as may be recognized by the Executive Council, and three members elected at large."

2. After discussing various means of financing the publication of the *Speech Bulletin*, and *Research Monographs*, the Council voted to recommend the revision of Article II of the By-Laws to provide for "Sustaining Memberships" at $10.00 a year. Sustaining members will receive all ASSOCIATION publications issued within the period covered by the membership. It was the understanding of the Council that the ASSOCIATION does not bind itself to issue any definite number of publications, and that the allocation of funds derived from this source be left in the hands of a committee consisting of the President, the Editor of the QUARTERLY JOURNAL, the Editor of *Research Studies*, and the Executive Secretary. A motion to adopt the amendment was passed by the ASSOCIATION at the business meeting Wednesday morning, Dec. 31.

Article II of the By-Laws now reads: The dues for regular membership in the ASSOCIATION shall be $2.50 a year, payable in advance. This sum covers membership in the ASSOCIATION and subscription to the JOURNAL. The dues for sustaining membership shall be $10.00 a year payable in advance. The sustaining membership includes membership in the ASSOCIATION, subscription to the JOURNAL, and, in addition, all other ASSOCIATION publications issued within the period covered by the membership. A fee of $1.00 shall be paid by each person in attendance at the national convention.

3. The Committee on Constitutional Revision. After a thorough discussion and conference with interested members, the Council decided to recommend that the President appoint a committee on constitutional revision to study, not only the amendment offered on the floor of the convention, but any other changes that might seem desirable in the light of the recent growth in the size of our ASSOCIATION and in the scope of its activities.

President Dolman made the following announcement of the appointment of this committee:

(a) "The President has appointed a committee consisting of Ralph Dennis, Chairman; Sara Barber; L. E. Bassett; A. H. Monroe; and F. M. Rarig; to study the Constitution and to propose such revisions as they think proper at the next annual convention.

(b) The Council recommends that this Committee consider particularly the following points:

1. The limitation of membership and tenure of office on the Council.
2. The method of amending the Constitution.
3. The possibility of voting by mail."

IV. REPORT OF THE COMMITTEE ON SPEECH TRAINING IN TEACHERS' COLLEGES AND NORMAL SCHOOLS

Mr. Lahman, as Chairman of this Committee, told of the work of the Committee for the past two years. About 1500 reprints of the committee's report have been distributed. Mr. Lahman asked whether it was the will of the Council that his Committee be continued to follow up the work already begun and to coöperate with the Committee on curriculum revision that is now working with committees from the English Council. The Council voted to continue the Committee for 1931.

V. REPORT OF THE COMMITTEE ON SPEECH TRAINING IN SECONDARY SCHOOLS

Mr. Cortright told of the general organization work done by his committee during the year just past. One of the *Speech Bulletins* authorized at the May meeting of the Executive Council, has been published; the other, to deal with dramatics in high schools, will appear during the second semester. The Council moved that Mr. Cortright's report be accepted, that his committee be continued, and that the specific problem for the coming year be the formulation of a recommended speech curriculum for the secondary school to supplement and bring down to date the work of the Drummond committee. Motion carried.

VI. REPORT OF THE COMMITTEE ON INTERNATIONAL DEBATING

Mr. Hudson presented an oral report of the work of the committee during the past year. He suggested that while he knew of no definite problems to be attacked by this committee, it should be continued to act as a clearing house for information concerning international debating and to speak for the ASSOCIATION in such problems as may arise during the coming year. The Council in accepting the report, moved the continuance of the committee and recommended to the incoming president, the appointment of A. Craig Baird as Chairman and Brooks Quimby as a member.

VII. REPORT OF THE COMMITTEE ON SPONSORED ORATORICAL CONTESTS

(To be published in April number).

VIII. ACTIONS ON THE EXECUTIVE COUNCIL NOT OTHERWISE RECORDED

1. Mr. J. A. McGee, Chairman of the Committee of Radio Verse Speaking contests reported that he had not as yet found a sponsor for a contest in verse speaking but that sponsors could be found for contests in public speaking. The Council voted that the committee be continued and that it direct its first attention to efforts to establish the contest in verse speaking.

2. Mr. E. E. Fleischman presented his plans for a National Shakespeare Memorial Camp and asked the support of the ASSOCIATION. Council moved that a committee of three be appointed to confer further with Mr.

Fleischman and report back to the Council. The President appointed E. C. Mabie, A. M. Drummond, and G. E. Densmore. This committee recommended

(a) "that we congratulate Mr. Fleischman on his idea," and
(b) "that we suggest that he invite any members of our Association that he may desire to serve on his advisory council."

A motion to adopt this report prevailed.

3. Mr. H. C. Heffner appeared before the Council and suggested the need for the preparation and publication of an annual bibliography covering the various sections of our field. The Council appointed a committee consisting of A. T. Weaver, H. A. Wichelns, R. D. Dennis, C. P. Lahman, and Miss Henrietta Prentiss. This committee presented the following resolution: The Council recommends that a committee on bibliography be appointed to consist of the Editor of the Quarterly Journal, the Editor of Research Monographs, and Mr. H. S. Heffner, to enlist the support of other members of our Association interested in the preparation and publication of annual bibliographies covering the field of speech. This resolution was adopted.

4. Mr. Ray K. Immel renewed his suggestion that the National Association offer an annual award to that actor or actress in the talking pictures who best exemplifies excellence in diction and skill in the interpretation of lines. The Council passed a resolution endorsing this idea and authorizing the appointment of a committee with power to act. It was suggested that the committee should consist of Mr. Immel as Chairman, the president-elect of the Association, and the other member to be appointed by the president-elect. It was understood that the award should not be financed from the treasury of the National Association.

5. Dr. E. L. Kenyon, President of the American Society for the Study of the Disorders of Speech told of the plans of his Association to enter upon a five-year program for the study of stuttering. The Council voted a hearty endorsement of this project.

6. The Council moved that the Executive Secretary be empowered to nominate an Assistant Executive Secretary if he so desires.

7. A resolution was passed asking the President-Elect to appoint a committee to conduct a survey of speech education in technical schools.

8. A committee consisting of E. C. Mabie as chairman, and the Presidents of the present regional associations was appointed to study ways and means of giving the fullest support of the National Association to the growth and development of state and regional associations.

IX. REPORT OF COMMITTEE ON RESOLUTIONS

Miss Henrietta Prentiss, Chairman of the Committee on Resolutions presented the following report:

"Resolved, That the thanks and appreciation of the National Association of Teachers of Speech be extended to the retiring officers and committees for their labors on behalf of the Association.

"That the ASSOCIATION express its sense of deep indebtedness to Mr. Ewbank for his six years of untiring, efficient, and constructive work as Executive Secretary.

"That the ASSOCIATION express to Mr. Weaver its recognition of the difficulties and responsibilities inherent in the Editorship of a professional journal and its cordial appreciation of the excellent work of Mr. Weaver as Editor of the QUARTERLY JOURNAL OF SPEECH.

"That the ASSOCIATION express through its officers to President Robert M. Hutchins of the University of Chicago its cordial appreciation of the welcome and many courtesies extended by the University and by President Hutchins in the planning and conduct of the public symposium on Speech at Mandel Hall.

"That the thanks of the ASSOCIATION be duly extended by the officers to the Chicago Association of Commerce for its hospitality and coöperation with us.

"That the thanks of the ASSOCIATION be duly extended by the officers to the management of the Stevens Hotel for their many courtesies.

"Committee on Resolutions
Rupert Cortright
Wilhelmina G. Hedde
John T. Marshman
W. Arthur Cable
Henrietta Prentiss

December 31, 1930."

X. ELECTION OF OFFICERS FOR 1931

At the first business session of the convention the following nominating committee was elected:

A. H. Monroe, Chairman
R. L. Cortright
Donald Hayworth
Hayes Yeager
H. L. Ewbank

The committee presented the following nominations:

For President—Clarence T. Simon, Northwestern University.
For First Vice-President—George R. Pflaum, Kansas State Teachers' College.
For Second Vice-President—Wilhelmina G. Hedde, Sunset High School, Dallas, Texas.
For Member of Executive Council (3 year term)—Charles R. Layton, Muskingum College.

When the President called for nominations from the floor, A. Craig Baird was nominated for membership on the Executive Council. The Secretary was instructed to cast the unanimous ballot of the ASSOCIATION for Mr. Simon, Mr. Pflaum, and Miss Hedde. In the balloting for membership on the Executive Council, Mr. Baird received 108 votes, and Mr. Layton 99. Mr. Baird was therefore declared elected.

The Executive Council elected G. E. Densmore, University of Michigan, Executive Secretary of the ASSOCIATION and Business Manager of the JOURNAL for a term of three years.

XI. THE AMERICAN SOCIETY FOR THE STUDY OF DISORDERS OF SPEECH

This Society, organized as a special section of the NATIONAL ASSOCIATION, in addition to the sectional meetings on the two days of the Convention, remained in session January 1 with an exceptionally large attendance. This ASSOCIATION is embarking on a five-year study of stuttering, details of which will appear in the Journal from time to time. The officers are:

Elmer L. Kenyon, M. D., President.
Mabel F. Gifford, Vice-President.
Bryng Bryngelson, Treasurer.
Samuel D. Robbins, M. A., Secretary.
Smiley Blanton, M. D., Chairman, Membership Committee.

XII. THE LOCATION OF THE 1931 CONVENTION

The Council gave considerable attention to the problem of location of future conventions. The Western Association sent a special invitation to the NATIONAL ASSOCIATION to meet with them in 1932. The Southern Association urged a convention in New Orleans as soon as practicable, and the Michigan Association of Teachers of Speech presented a petition with approximately 300 signatures urging the ASSOCIATION to meet in Detroit in the near future.

At the business meeting on Wednesday morning, the convention voted to endorse a departure from the present schedule of convention cities to include Los Angeles, and New Orleans. The final meeting of the Executive Council, attended by both the newly elected and retiring officers adopted a resolution providing that the National Conventions of the NATIONAL ASSOCIATION be held according to the following schedule:

1931—Detroit
1932—Los Angeles
1933—New York
1934—New Orleans
1935—Chicago

H. L. EWBANK,
Executive Secretary.

NEWS AND NOTES

[Please send items intended for this department directly to Miss Lousene Rousseau, 49 East 33rd Street, New York City.]

The past fall has witnessed greater activity than usual among local and state associations of speech teachers, just as the winter is witnessing more than the usual number of debates, oratorical and declamatory contests, and tournaments of various types. One rather significant item comes from the Middle West, where a move is under way to unite two state associations, that of Indiana with that of Illinois, in order that the enlarged organization can better support the Indiana-Illinois Speech News. Officers elected by the Illinois group are as follows: W. P. Sandford, President; Roberta Poos, Secretary-Treasurer; and W. M. Fulton, of Illinois Wesleyan University, Editor.

The third annual convention of the Indiana Association of Teachers of Speech was held in conjunction with the State Teachers Association, Thursday, October 16. The morning session was featured by an address by the president, E. P. Trueblood, of Earlham College, and two conferences, one on the problems involved in teacher training, and the other on secondary school problems. L. R. Norvelle, of Indiana University, presided at the first, and W. N. Otto, of Shortridge High School, Indianapolis, at the second. At the afternoon meeting addresses were given by Professor Hixon of, De Pauw University, whose subject was "Slang," and Dr. Carl Franzen, chairman of the state English curriculum committee, who discussed "The Revised Curriculum and Speech." A program of one-act plays followed. New officers of the Indiana Association are: President, W. N. Brigance, Wabash College; Vice-President, Miss Winifred Ray, Wiley High School, Terre Haute; Secretary-Treasurer, A. H. Monroe; directors, R. E. Williams, De Pauw University, L. R. Norvelle, Indiana University, and C. E. Chapman, Frankfort High School.

Indiana teachers are rejoicing because the State Board of Teachers' Licensing has approved the recognition of a major in speech as recommended by the ASSOCIATION at its 1929 convention. The requirement calls for the completion of 24 hours of college or normal school work in speech and two hours of special methods in teaching speech.

The Iowa Association of Teachers of Speech met at Des Moines, November 13, 14, and 15. The Association voted to join the NATIONAL ASSOCIATION and 70 of those present indicated their intention of taking out individual memberships in the NATIONAL ASSOCIATION. Officers elected

for the current year are: President, W. Earl Beem, Cornell College; Vice-President, J. Dale Welsch, Elkader; and Secretary-Treasurer, Miss Ertie Mae Smith, Ottumwa.

For the first time since the Michigan Teachers Association began to meet in several sections instead of in one large meeting, practically all of the nine district meetings have this year had special speech sections.

The program of the Western Association of Teachers of Speech for its second annual convention early in the winter carried an interesting list of associations of various kinds in the west. The list seems impressive enough to summarize here: California Drama Teachers Association, Southern California Association of College Teachers of Speech, Speech Arts Association of Southern California, Southern California Debating League (High School), Southern California Oratorical Association (College), Department of Speech of the Oregon State Teachers Association, Intercollegiate Forensic Association of Oregon, Oregon High-School Debating League, Oregon High-School Extempore Speaking and Interpretative Contests, Oregon High-School Drama Tournament, Oregon Community Play Contest, Northwest Speech Conference of the Inland Empire Education Association, Public Speaking Conference of the Washington Education Association, Montana State Extemporaneous Speaking Contest, Montana High School Debating League, Montana State Oratorical Association, Idaho High School Debate and Declamatory Association, Southern Idaho Conference, Nevada High School Debating League, Speech Section of the Utah Education Association, Debating League for the Junior Colleges of Utah and Idaho, Utah High School Debating League, Colorado Debate Conference, Speech Section of the Colorado Education Association, Colorado State High-School Debating League, Colorado State High School Oratorical Contest, Rocky Mountain Forensic League, Arizona Junior College Speech Arts League, Arizona State Drama Association, Arizona High School Speech Arts League, and Pacific Forensic League.

The number of hours of required work in speech at Hunter College High School, New York City, has been increased recently. During the first three semesters speech is required three times a week, then twice a week during the fourth semester, and once a week in the sixth and eighth semesters. This is all in addition to the regular work of the English classes. Miss Mary E. Cramer is chairman of the department.

An interesting course was offered last summer in the Speech and Social Science Departments of George Washington University. It was called a "Forum in Social Problems," and its aim was to teach the subject-matter of social problems by the method of public speaking. Ten problems were discussed during the course: birth control, divorce, crime, health in-

surance, unemployment insurance, old age pensions, company unions and trade unions, prohibition, and personal liberty. These problems were presented by either formal debates or conferences. W. Hayes Yeager was in charge of the public speaking part of the course, and Joseph K. Folsom, of Sweet Briar College, of the sociology content.

FORENSICS

The Mid-West Debate Conference met in Chicago late in September to choose questions for debates among its members. Thirty-one colleges of Minnesota, Wisconsin, Iowa, Illinois, Michigan, and Indiana were represented. The question chosen for the men's debates was "Resolved: that the several states should enact legislation providing for compulsory unemployment insurance, to which employers shall contribute." The question selected for the women's teams was "Resolved: that state medicine should be established." The Michigan Debate League, meeting a week later, adopted the same two questions for its series of college debates.

The following program was given in Kansas City, Missouri, November 14 and 15, when the Missouri Valley Debate Association held its annual meeting there:

The Future of Radio Debates—H. B. Summers, Kansas State Agricultural College.

The Use of Statistics in Debate—J. R. Start, State Teachers College, Ft. Hays, Kansas.

The Value of the Forensic Fraternity—F. H. Rose, State Teachers College, Cape Girardeau, Missouri.

Strength and Weaknesses of Impromptu Debate—J. R. Pelsma, State Teachers College, Pittsburg, Kansas.

Varying Debate Programs—L. J. Graham, Culver-Stockton College.

How to Secure Clash of Opinion—J. H. Lawrence, College of Emporia.

The Value of Debate Tournaments—J. T. Baker, Southwestern College, and H. M. Penick, Kemper Military School.

Persuasion vs. Conviction—W. P. Ewing, William Jewell College.

The Kansas Debate Association elected the following officers: President, A. J. Graber, Bethel College; Vice-President, R. H. Ritchie, Ottawa University; Secretary-Treasurer, J. R. Start. Officers for the Missouri Debate Association are: President, F. H. Rose; Secretary-Treasurer, H. M. Penick. One of the actions of the conference was the unanimous passing of a resolution condemning the activities of certain Debate and Public Speaking Bureaus whose activities were felt to be pernicious and destructive in their relation to accepted debate practice and ethics.

Plans have been completed for the first national speech tournament to be sponsored by the National Forensic League, according to Bruno E. Jacob, national secretary of the League. Only winners of state contests will be eligible for participation in the national tournament, which will

be held at Ripon, Wisconsin. Beginning early in March every state league will hold its own elimination debates, the winners of which will be sent to Ripon in May.

C. C. Cunningham, of Northwestern University, has made plans for a very active season in debating. As a member of the Western Conference Debate League, men's teams will engage in four debates and women's in two. About forty other debates have been scheduled, including three trips. During the week of March 22, two women's teams and one men's team will be on the road. One women's team goes to Ohio to debate with Miami University, Wittenberg College, Ohio Wesleyan University, Oberlin College, and Western Reserve University. Another goes to Indiana for contests with Valparaiso University, Manchester College, and Ball Teachers College of Muncie. The men's team goes to Missouri, Kansas, and Nebraska for debates with St. Louis University, the University of Kansas, the University of Nebraska, and Creighton University. Early in April another men's team will leave for an eastern tour, meeting John Carroll University, the University of Buffalo, the University of Detroit, the College of the City of Detroit, Michigan State Normal College (Ypsilanti), Albion College, and the University of Notre Dame. The questions to be argued will include chain stores, unemployment insurance, public liability insurance on automobiles, the Baumes Laws, and at least one other subject.

Six colleges in northeastern Ohio have leagued together this year for the discussion of the compulsory unemployment insurance question. They are: the University of Akron, Baldwin-Wallace College, Mount Union College, Hiram College, Kent State College, and the Case School of Applied Science. Two rounds of debates are being scheduled, one a system of triangular meets, and the other a series of debates before high schools. The chairman of the group is Donald Hayworth, of the University of Akron.

A radio debate was held in November between Purdue University and the University of Notre Dame. It was broadcast over station WLS.

The University of Pittsburgh, which has for the last two years engaged in extended debate activities, has planned a schedule for this year which is equally ambitious. The propositions about which the debates center are as follows: "Resolved: that the Eighteenth Amendment should be repealed and the control of the liquor traffic left to the several states;" "Resolved: that the tendency to consolidate retail business in chain stores is to be deplored;" and "Resolved: that the emergence of woman from the home is to be deplored." Some of these debates will be given before luncheon clubs, women's clubs, high schools, lodges, and other societies.

The Wisconsin High School Forensic Association is now entering upon its sixth year of activity with a membership of 358 schools. Under

its auspices there are held each year oratorical contests, declamatory contests, extemporaneous reading, extemporaneous speaking, and debating contests, as well as a state dramatic contest.

The seventy-fourth semi-annual Declamatory Contest was held at Boys High School in Brooklyn early in December. W. Palmer Smith was in charge of the event, which attracted sixty boys for the preliminary try-outs.

High school debaters and their coaches met at Purdue early in December for a conference on debate problems. The feature of the meeting was an intercollegiate debate on the subject of installment buying between two women's teams, representing the University of Buffalo and Purdue University. Speakers at the conference included George Beauchamp of Manchester College, President of the Indiana High School Debate League, A. H. Monroe, of Purdue University, W. N. Brigance, of Wabash College, P. E. Lull, of Purdue University, and Prof. E. J. Sheppard, of the Department of Economics of Purdue University, who discussed "The Economics of Installment Buying."

What is described as "the largest debate tournament to be held in America this year" came to a close at 2:30 o'clock, Sunday morning, November 23, when Miami, Oklahoma emerged as victor from eleven rounds of debate in the High School Tournament held under the auspices of the Public Speaking Department of Southwestern College, Winfield, Kansas. Dr. J. Thompson Baker was in charge of the tournament. The winning team was coached by Mrs. O'Bannon. Second place was won by a team from Hoisington. In the course of the tournament each team debated both sides of the question. A recent college tournament, held under the same auspices, was conducted in three separate divisions: men's, women's, and junior college. There were over three hundred participants from five states. In the final of the men's debates, Wichita University was victorious over Park College. Wichita debaters were coached by Professor Leroy Lewis, and the Park debaters by Professor John Barnes. Alva Teachers College, coached by O. W. Rush, won the women's debates. Wichita University was second. In the Junior College division, St. John's two teams eliminated all others in the preliminaries and found themselves contesting against each other in the finals. The coach at St. John's is Professor G. A. Kuhlmann. In all there were forty-four colleges and universities represented in the tournament. There were a total of 281 debates which occurred from Friday evening at eight o'clock until the close of the tournament on Sunday morning.

DRAMATICS

At Northwestern University the work in dramatics was begun this year with a production of *High C*, an original comedy written by Mrs. Harrison B. Riley in the University course in Playwriting. Another full-length original play followed, *Crusading Carrie*, by Miss Leslei Cameron.

The Playshop sponsored both of these productions. The first performance by the University Theatre, under the direction of Garrett Leverton, was Britton and Hargrave's comedy of college life, *Houseparty*. Following this were performances of *The Two Shepherds* and *The Death of Tintagiles*. Scenery, costumes, and lighting for all these productions were designed and constructed and supervised by students working under the instruction of Lee Mitchell.

The Children's Theatre of Evanston, under the direction of Miss Winifred Ward, opened its sixth season with a production of *Treasure Island*. Other productions will include a dramatization of an old Irish tale, *The Princess and the Vagabond*, A. A. Milne's *Makebelieve*, and a fourth play yet to be chosen. Adult parts in these plays are taken by students in the School of Speech, and children from the Creative Dramatics classes in the city schools take the children's parts. Mr. Mitchell designs and supervises the making of all costumes and sets for these productions.

The major production of the Montana Masquers, of the Montana State University, for the fall term, was Sean O'Casey's *Juno and the Paycock*, presented under the direction of William Angus.

The University of Utah announces the opening of its new Kingsbury Hall, which was dedicated May 21, and officially opened with the presentation by Theta Alpha Phi, national dramatic fraternity, of Maeterlinck's *Bluebird* on the 21, 22, and 23.

The theatre has a seating capacity of two thousand nine persons. The stage has a proscenium opening forty-five feet wide and twenty-eight feet high, with a fifty-four foot gridiron. The building is heated with washed air and forced ventilation, and is cooled through the same system with refrigerated air.

On the ground floor, beneath the main stage, is situated a studio theatre, which is designed for experimental and play production purposes. This little theatre has a seating capacity of two hundred. Also on the ground floor, beneath the auditorium, are the class rooms to be utilized by the University of Utah Speech department. The offices of the Speech department open onto the main foyer and the gallery foyer.

The College Players at Kirksville State Teachers College, under the direction of Miss Helen Langsworthy, recently presented *Mary the Third* and *The Piper*.

On December 4 the Blackfriars of the University of Alabama, directed by Professor T. Earle Johnson, offered a bill of four one-act plays: *The Valiant*, *Crabbed Youth and Age*, *Gloria Mundi*, and *Bourbourouche*.

The Boars Head Dramatic Society of Syracuse University, under the direction of Sawyer Falk, presented *Glamour* (L'invitation au voyage)

by Jean-Jacques Bernard as the first production of its twenty-seventh season in Slocum Hall Theatre December 8th, 1930.

Under the direction of Miss Estelle Cozine, the students of Frances Shimer School gave a production of *The Chantilly Nativity Play* on December 14, 1930.

The sister institutions of the Greater University of Montana inaugurated a new dramatic policy with the exchange of plays by the State University at Missoula and the State college at Bozeman. The two dramatic organizations of these two schools exchanged major-quarter plays this fall.

The State University Masquers produced Sean O'Casey's *Juno and the Paycock* under the direction of William Angus on the State college campus November 25 after two performances in Missoula. On December 5 the State college Tormentors presented George Kelly's *The Show-Off* at the University's Little Theater. Bert B. Hansen was director of the Bozeman production.

The State College of Washington Speech Department last year offered a credit course in broadcasting. Every Tuesday evening the members of the class were given an oportunity to broadcast over KWSC, the first collegiate broadcasting station established. Nine graduates of the college who had their radio training over KWSC are now professionally employed as entertainers and announcers.

Alabama College, at Montevallo, began their dramatic activities this season with a production of Oscar Wilde's *Importance of Being Earnest*. Walter H. Trumbauer was the director.

On December 12, an interesting performance of *The Assumption of Hannele* by Gerhart Hauptmann was presented under the direction of Walter H. Trumbauer, Ellen-Haven Gould, and Helen Osband. This play, originally produced in 1893, won the Grillparzer Prize. The College Theatre is offering substantial prizes for the best one-act and the best long play to be written by students.

The senior dramatic students of Pontiac High School, Pontiac, Michigan, under the direction of W. N. Viola, presented seven one-act plays in ing plays were included in the offering: *Boccaccio's Untold Tale* by Harry Kemp; *Rosalie* by Masc Maurey; *Solemn Pride* by George Ross Leighton; *The Choir Rehearsal* by Clare Kummer; *The Other One* by Arthur Ketchum; *The Neighbors* by Zona Gale; and *The Blue and Green Mat of Abdul Hassan* by Constance G. Wilcox. The Pontiac Daily *Press* contained very flattering comments on the quality of these performances.

PERSONALS

Miss Lousene Rousseau, who has edited this department for several years, was married on December 18, in New York, to Dr. Henry J. Fry, Professor of Biology at New York University, and left at once for a cruise to the West Indies.

Hubert Heffner, formerly Associate Director and Manager of the Carolina Playmakers and Assistant Professor of English at the University of North Carolina, has joined the staff of the School of Speech at Northwestern University this fall. At present he is teaching the courses in literature and playwriting during the absence, on leave, of Theodore Hinckley.

Miss Hermine Duthie, who graduated from the State College of Washington last June, is instructor in speech at Syracuse University. Miss Duthie is the author of several one act plays which have been successfully produced by collegiate groups.

L. C. Staats, who has been director of the School of Speech of West Virginia Wesleyan College for the past two years, has joined the faculty of Speech at Ohio University, Athens. He spent the second semester of last year in graduate work there, and Mrs. Staats carried on the work at Buckhannon during his absence. B. W. Folsom, formerly in charge of the Department of Speech at Dickinson College, Pennsylvania, is now in charge of the West Virginia department. He completed the work for his Master's degree at the University of Wisconsin last summer.

E. Turner Stump, formerly of Marshall College, West Virginia, is now a member of the department of Speech at Kent State College, Ohio, and George H. Wright is now chairman of the department at Marshall.

L. C. McNabb is the new director of dramatics at the University of Akron. He was formerly on the faculty of Ohio Wesleyan University, and has spent several years on the professional stage.

New members of the Speech staff at De Pauw University are P. J. Smith, who comes from the University of Michigan, and Miss Jean T. McDowell, formerly of Northwestern University.

Brooks Otis, a member of the faculty of the Classical Department at Earlham College, Indiana, is assisting in directing intercollegiate debating there this year. He is assisting E. P. Trueblood, who has recently completed his fiftieth year at Earlham.

Lee Norvelle, of Indiana University, spent the summer in Europe doing research work in dramatics. Part of his time was spent with Max Reinhardt at Salzburg, Austria.

Ray Ehrensperger, who graduated from Wabash College a year ago, is head of the newly organized Speech Department at Doane College, Nebraska.

Miss Roberta Sheets, for many years in charge of Speech work at Lombard College, Illinois, has joined the staff of Texas Woman's College. Lombard College was this year consolidated with Knox College, in the same town.

Fred Blanchard, for the past four years a member of the staff at the

University of Washington, is now a member of the Speech Division faculty of the University of Idaho.

Miss Dorothy DeWitt, a member of the Speech faculty at Oklahoma A. & M. College, has returned to her work after a prolonged illness and several months rest in Colorado Springs.

Miss Clelah Cooper, formerly instructor in Speech at the State College of Washington, has opened a studio of dancing and dramatic art in Pullman. For the past two years she has played in professional stock companies in Tacoma, Spokane, and Chicago.

Miss Isabel O'Connor is secretary of the Corrective Speech Department of the public schools in New Orleans.

Mrs. S. R. Towns, of the Jefferson County High School, was recently elected president of the Mississippi Speech Arts Association.

Miss Charlotte Rogers has resigned her position as head of the Educational Department of E. P. Dutton & Co. to devote her entire time to the book and antique shop which she organized some time ago.

Professor L. R. Norvelle of Indiana University has just been granted his Ph. D. degree with a major in psychology and a minor in speech at Indiana. Professor Norvelle's thesis was *Development and Application of a Method for Measuring the Effectiveness and the Rate of Improvement in Speaking.*

Mr. Bruno E. Jacob, National Secretary of the National Forensic League, has just made an extensive Western tour through Minnesota, South Dakota, Colorado, Arizona, Texas, Oklahoma, Kansas, and Missouri. Earlier in the fall the Secretary visited the officers of the League throughout the East.

Birmingham-Southern College has recently appointed Professor M. F. Evans to the chair of speech.

Miss Vera Alice Paul of the State Teachers College, Athens, Georgia, is on leave of absence this year doing graduate work at the State University of Iowa.

Ray K. Immel, Dean of the School of Speech, University of Southern California, is on leave of absence from July 1, 1930 to June 30, 1931, and is pursuing the work for the Doctors degree at the University of Michigan. In his absence Grafton P. Tanquary, of the staff of the School of Speech, is Acting Dean.

Dr. Lester Raines, of the New Mexico Normal University, Las Vegas, was on leave of absence during the past summer for a sufficient length of time to stage the opera Martha at the University of Minnesota.

Alan Nichols, in charge of forensic work at the University of Southern California, is on leave of absence for the year 1930-1931, and is studying political science at the University of Berlin. Bates Booth, formerly of the Long Beach Junior College, is taking Professor Nichol's place this year.

Mrs. Mabel Farrington Gifford, State Chief of the Bureau of Correction of Speech Defects and Disorders of the California State Department of Education, at the personal invitation of President Hoover attended the

sessions of the Committee on Child Welfare and Protection which were held at the White House, November 19th to 22nd inclusive.

Carl A. Bowman, professor of speech at the Humbolt State Normal School at Arcata, California, is on leave of absence for the year 1930-1931, and is pursuing graduate work at Stanford University.

Miss Klonda Lynn, in charge of dramatics and interpretation at the Northern Arizona State Teachers College, Flagstaff, spent the first term of the summer session at the State University of Iowa and the balance of the summer at her former home in Minot, North Dakota.

Carlyn R. Winger, Head of the Department of Speech at Pacific University, Forest Grove, Oregon, spent the summer in graduate study at the University of Wisconsin.

Lillian Reifsteck, Long Beach, California, also pursued graduate work at the University of Wisconsin during the past summer.

Lish Whitson, A. B. in Speech from the University of Illinois, has become teaching fellow in speech at the University of Arizona.

Earl W. Wells, of the Department of Speech, Oregon State College, taught speech during one term of the summer session at the University of Washington.

Hugh M. Lindsey, formerly instructor in forensics at the State University of Montana is now pursuing graduate work at Stanford University. His successor at Montana is Mr. Parker.

Horace G. Rahskopf, of the Division of Speech, University of Washington, and Robert S. Griffin, of the Division of Speech, University of Nevada, pursued graduate work in speech at the State University of Iowa during the past summer.

T. Earl Pardoe, founder and director of the Pardoe Studios of Speech and Allied Arts, Los Angeles, has recently projected a West Coast Play Contest which offers awards and an Eastern trip to the winners.

W. Arthur Cable, of the University of Arizona, taught in the summer session at Tucson the second term and spent the balance of the summer in preparation of textbooks in speech.

Frederick W. Orr, in charge of the Division of Speech, University of Washington, is the author of a textbook for introductory courses in speech announced by the Macmillan Company for early publication.

Maude May Babcock, Head of the Department of Speech at the University of Utah is the author and editor of three books in interpretative reading recently published by the University Publishing Company, Lincoln, Nebraska. One is a book of selections for high schools, another is a book of selections for colleges, and the third is a teachers manual in interpretation.

Fred W. Blanchard and Albert E. Whitehead constitute the new speech faculty at the University of Idaho, the latter taking the place made vacant by the resignation of Jasper V. Garland.

Marguerite H. Morrow, Director of Dramatics at the University of Arizona spent the first part of the summer session teaching in Tucson and the balance of the summer in New York City.

Bertha Fiske (Vocha Fiske Bortveit) formerly in the companies of Margaret Anglin, Annie Russell, Helen Freeman, Henry Herbert, Reginald Pole, etc. under Lieler Shubert and other managements, is now teaching speech at the Cora Williams Junior College, Berkeley, California.

Professor Everett L. Hunt, of Swarthmore College, taught at the University of Colorado, Boulder, during the recent summer session.

J. N. Smelser, professor of speech at the Phoenix Junior College, Phoenix, Arizona, spent the past summer in St. Louis.

Miss Elizabeth E. Keppie, of the Pasadena Junior College, returned in September from an eight months tour around the world in which she combined pleasure and professional observation and research.

Gladys Murphy Graham, of Los Angeles, returned in November from a summer spent in Europe, which included attendance at sessions of the British House of Lords, the Reichstag, and a month at the League of Nations headquarters at Geneva. Her itinerary also included Russia. She is stopping in Chicago and the East until February, 1931.

Dr. Milton F. Metfessel, of the Departments of Psychology and School of Speech, University of Southern California, in September began his duties as Head of the Department of Psychology in that institution.

Maynard Lee Daggy, Head of the Department of Speech at the Washington State College, in September of the present year began a class of fifteen advanced speech students in radio broadcasting. Some of these students serve as readers for the weekly "novel hour," "a short story a week," "play reviews," "readings from the poets," and "series of weekly liver-liveners: love, live, and laugh." The last named consists of children's stories, musical dialogs, student thought, word pictures of everyday folk, characterization poetry, and one-act plays. In addition other phases of speech work are broadcasted weekly, among them being a series of lectures on fundamental principles of parliamentary law by W. H. Veatch, of the Department of Speech.

NEWS AND NOTES FROM THE SOUTHERN ASSOCIATION

Professor C. M. Wise, of Louisiana State University, is spending this year on leave doing graduate work towards his doctor's degree at the University of Wisconsin. Professor Wise is Chairman of the Committee on the Promotion of Speech Education in the South. The other members of the Committee are:

A. M. Fulton, La. State Nor. Coll., Natchitoches, La.
Ellwood Griscom, University of Texas, Austin, Texas.
Wilhelmina Hedde, Sunset High School, Dallas, Texas.
R. D. Moore, State Teachers Coll., Ada, Okla.
Edwin H. Paget, N. C. State College, Raleigh, N. C.
John D. Shaver, Ala. Polytech. Inst., Auburn, Ala.
Louise P. Sublette, Swannanoa H. S., Swannanoa, N. C.

This Committee is attempting to collect, digest, and distribute available information as to the amount and kind of speech training now being given in the secondary schools of the United States. Professor R. D. Moore

is making an intensive study of speech education in the State of Oklahoma. The Southern Association has made a special effort to reach the private teachers of expression and speech throughout the South. Mrs. Earle G. McLin has been appointed Chairman of the Private Teachers Committee.

At a recent meeting of the Oklahoma Senior College Association of Teachers of Speech at Hotel Huckins, Oklahoma City, the following officers were elected: President—W. V. O'Connell, East Central State Teachers College; Vice-President—Wayne Campbell, Oklahoma City University; Secretary-Treasurer—Dorothy DeWitt, Oklahoma Agricultural and Mechanical College. The program arranged for a meeting to be held on February 5, 6, and 7 in connection with the convention of the Oklahoma Educational Association includes the following:

Course Objectives—Ray Holcombe, Oklahoma University.
Oratory in Oklahoma—Perrill Munch, Oklahoma University.
The Debating Situation—T. M. Beaird, Oklahoma University.
One-act Play Contests—Dorothy M. Roberts, Panhandle A & M College.
Interpretations—an Oklahoma project—Mrs. R. M. Dorland, Oklahoma Baptist University.

On April 4 at Alabama Polytechnic Institute, the Alabama High School Dramatic Association was organized with the following officers: President—L. K. Hamil of Murphy High School, Mobile; Treasurer—John Shaver, Alabama Polytechnic Institute; Secretary—Mildred Ford, Lanier High School, Montgomery; Corresponding Secretary—Emmie Durham, Cliff High School, Opelika.

At the coming convention of the Southern Association of Teachers of Speech which will be held in Atlanta, Georgia, April 16, 17, and 18, 1931, an elaborate program of contests in interpretative reading, extempore speaking, oratory, and play production will be held. According to the announcement of the Association's officers, 'Competition is for the championship of the South." These contests will be held on both the high school and the college level. The intercollegiate debate tournament is open only to teams representing institutions affiliated with the Southern Association, (Affiliation is taken to mean that at least one member of the school's faculty belongs to the Southern Association.) "Institutions may qualify for competition at Atlanta by fulfilling one of the following conditions: (a) Winning four out of the first six decision debates with other affiliated schools; (b) Winning sixty per cent of all debates with affiliated schools with a minimum of six debates; (c) Winning five debates against affiliated schools irrespective of the number lost." The official Pi Kappa Delta question, "Resolved, that the Nations Should Adopt a Policy of Free Trade" will be used in the final debates. The high school debate tournaments will be held under the direction of the Presidents of the various State Associations. Any college may enter representatives in the

intercollegiate extempore speaking and oratory contests. The orations, limited to twelve minutes in length, must be on some phase of the general topic—American Prosperity. The general topic for the extempore speaking contest will be the Present Industrial Depression—Causes and Remedies. The high school contests in oratory and extempore speaking will follow the same lines as the college contests. Those interested in the interpretative reading and play production contests should address Professor Frances K. Gooch, Agnes Scott College, Decatur, Georgia.